Opry Celebration -- Huge Success

"A World Of Entertainment From The Entertainment Capitol Of The World"

MUSIC CITY NEWS

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ERNEST TUBB ELECTED-*C.M.A.'Hall of Fame'*

Buck Owens Scores Second Big Year --#1 Country Artist

Buck Owens

It's a real accomplishment, when you're voted Number One in your field . . . whatever your field is. And it's something special to be voted the Number One Country Singer . . . have the Number One Country Single Record . . . the Number One Country Album, and Number One Country Band. But listen! Buck Owens has done it - two years in a row!

The Number One Boy of Bakersfield is riding high in any Country chart you can find -- station charts or national charts -- and he's the pride of Omac Artist Corporation.

His records sell a lot better than hot-cakes, and his personal appearance schedule will probably take him to a lot of foreign countries next year.

And, let's face it, he's making money.

When Buck was in town re-

Continued on page 9

Gospel Music Is Growing

In case you hadn't noticed. . . there's a big upsurge in the field of Gospel Music.

It's no longer confined to a specific geographical area, and the tambourine beat has spread across the states and up into Canada. . . with the welcome mat rolled out in all locations. It's been heard in the capitols of Europe. . .and

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MCN First Country Music Award Goes To Vito Pellettieri

VITO PELLETTIERI, the "Grand Ole Man".

In case you haven't noticed . . . this newspaper is not in the habit of handing out awards. We don't even say nice things about you, if we don't know they're true. And if you happen to be a recording artist . . . and you put out a bomb . . . you'd better bet you'll read no glowing reports about how great it is . . . in these pages.

But now and then, a personality renders a service to the industry, with such long-range fidelity . . . that it becomes high time they received some recognition.

And so . . . Music City News presented an award, during the convention, to a man who has

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LATE EDITION

October was Convention Month. Not one, but two. The Big WSM Birthday Celebration. . .and the Gospel Quartet Convention. And, since both are important to readers of Music City News, we held up publication of this edition, so that complete coverage of both events could be included. This means that you're getting your paper a bit later in the month than usual. . .but CHEER UP!. . . you've got all month to read it, and it's packed with news that could only be included through a delayed production schedule.

Ernest Tubb, celebrated Country and Western artist, was named to the Country Music Hall of Fame last Friday (22).

Tubb became the 6th recipient of the honor at a banquet of the members of the Country Music Association, meeting in connection with the 14th Annual Country and Western Disc Jockey Convention in Nashville.

A bronze plaque was unveiled by Mrs. Jo Walker, Executive Director of the organization, and Mrs. Frances Preston, chairman of the board. Mrs. Preston lauded Tubb for "his consistent popularity in a career that has spanned 29 years," and quoted the inscription on the plaque which read, "To his millions of fans, he has become a legend. Their love is boundless. To the fledgling artist, songwriter, or friend - his hand and his help have always been extended. Their gratitude is universal."

Tubb was born in the small town of Crisp, Texas, and was discovered by the wife of the man who was his idol. Mrs. Jimmie Rodgers, widow of the pioneer Country singer-composer, felt Tubb had a style of his own, and was instrumental in securing a recording contract for him with Decca Records, where he has remained for the past 25 years. During this period, he has sold millions of records and, last year, was presented the coveted Gold

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ERNIE FORD NEW PRESIDENT OF GMA

During the National Quartet Convention, held in Memphis, Tennessee, the Gospel Music Association held an election of officers. Tennessee Ernie Ford was elected president of the organization, and James Blackwood, of the Blackwood Brothers Quartet, was elected first vice president.

The purpose of the Gospel Music Association is to promote Gospel Music in recording, broadcasting, publishing, and performing areas. And to carry on this activity, the following additional officers were elected: Urias Lefevre, of the LeFevres, Atlanta,

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HEAR MERLE HAGGARD SING
"SHADE TREE FIXIT MAN"

-MUSIC CITY NEWS EXTRA-
"OPRY" NEWS

By Bill Williams

The party's over and behind;
Now we all start to unwind;
It was a smash; a real success
And the point we like to stress,
Is that the trust fund got a start,
And each who came here did his part,
In getting this thing off the ground;
Now it's both secure and sound.
The Opry's 40---going great,
And in case you just can't wait
For next year's party---make a note
To make sure you don't miss the boat.
The date we've chosen now to fix
Is October 20th, in '66.

We feel this is important to let you know as early as possible so you can make plans. One unfortunate fellow, as you may have heard, arrived in Nashville one week late this year and began looking for hospitality suites. Last seen he was headed back to Michigan looking at his calendar.

It was a great party. The 40th birthday is a tremendous milestone, and there were so many who helped in the celebration that one hardly knows where to begin with the accolades. Suffice to say that each of you who attended (and those who couldn't attend but sent your congratulations) had a big hand in making this the party it was.

Roy Acuff doubtless was the proudest man at the gathering. This long-time King of Country Music introduced an heir-apparent to the throne: Roy Neil Acuff, who promptly sang an up-beat version of the Wabash Cannonball. Young Roy brought the house down,

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"A World Of Entertainment From The Entertainment Capitol Of The World"

MUSIC CITY NEWS

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LETTERS TO THE EDITORS...

Country Music Battle

Dear Editor,

What a load of rubbish Clay Freinwold and Jon Swope have been writing! I agree with Mr. James Kennison that they are obviously not country fans and should not call themselves country D.J.'s. I would like to openly join Nick Barone, Miss Judy Wilson, Miss Nancy Ann Krotec, Miss Barbara J. Huss and all those other true country supporters who have been writing to you, and to say that I agree completely with their support of Buck Owens, Ernest Tubb, Roy Acuff, etc., who are preserving decent country music. What a joy to hear Ray Price back with the country sound on "The Other Woman"!

It is with people like Messrs. Swope and Freinwold that the 'pop' rot has set in. I like modern country music but I like the stress on country as well as modern. Thank goodness for other such modern country artists as George Jones, Porter Wagoner, Nel Reeves, Connie Smith, Warner Mack, Loretta Lynn and many others.

I would like to say to Mrs. Mary Coggins (letters to Dixie, October) that if she supports the artists she mentions, she is the sort of supporter country music needs.

Might I also point out that country fans in Gt. Britain do not rave over Bob Dylan and his kind of music as Dixie Deen suggested. Those are 'pop' fans who have most likely never heard country. No! The country fans over here are all for the artists mentioned above. In fact, our favorite is George Jones in Britain with Buck a close second. So, Messrs. Swope and Freinwold, if you like Ray Charles and Connie Francis then go and play their records but leave them out of your so-called country program. Your childish ideas about country music and paper darts are not accepted so 'Cheerio'!

I would very much like to hear from any of Miss Krotec, Mr. Barone and the others if they would care to write.

Yours,
Jeremy Entract
Wykeham Cottage, Gordon Avenue,
Stanmore, Middlesex, England.

***

Dear Editor,

An Open Letter (Vol. 3).

I would be proud to shake the hand of Red Suiter, whose letter you printed last month in MCN. Of all the letters I have seen printed concerning this raging controversy that surrounds our music, his is the first that makes any sense at all . . . and I'll include my own epistles in this.

I feel that I owe an apology to Miss Judy Wilson. Any person who so avidly supports C&W is a person after my own heart. I question the line that she, and so many, wish to draw between C&W and "pop" but that is her opinion, and she is certainly entitled to it, and as long as she supports C&W, may her tribe increase.

Now then, to Mr. Kennison, who had such dandy things to say about Clay Frienwald and me, may I say "Nuts!" For the information of those who have been curious about our credentials, may I say that Clay, who has left KFHA now, for bigger and better things, grew up with C&W, knows C&W better than anyone I know, and has played Fender Bass, professionally with several people, for the past 5 years or more. Clay's knowledge of music was based on both records and "Live" performance on the bandstand. He has played with Ray Price, and believe me, Frank, He KNOWS his C&W!

I will admit, as I have before, that I am a "Johnnie-come-lately" to C&W, that doesn't make me love it any less. I have found that country people (with a few exceptions) are the nicest, and professionally speaking, the music is the most flexible. Where else can you find music which can appeal to every type person, and every age group? I love C&W, I have chosen it to make my living, and I plan to stay with it!

Mr. Kennison made the statement that I don't care what I play, as long as I get paid, and suggested that I go "get a job playing Beatle records". For your information, sir, I have turned down two jobs, in the last 4 months, both of which would have been more remunerative, and both of which were at Rock and Roll stations.

I am a C&W Deejay . . . I plan to remain one!

Now then . . . will somebody tell me, why in heaven's name, we have to continue fighting one another about C&W? Why isn't there room enough in a radio station's broadcast day, and a fan's record library for the best of ALL kinds of country music? There is good and bad in everything, and that includes C&W. There is some awful sounding Bluegrass . . . and there is some great bluegrass. There are some "pop" country records, that come so close to Rock that you feel like you have to scream when you introduce them on the air . . . and then there are the Skeeter Davises' . . . . There are the lush "Stringy-chorus-y" sounds that fit better with a "Good Music" library than a C&W library, and then there's the late Jim Reeves (Is there anyone who would dare claim that Jim wasn't a Country singer?) . . . and Marty Robbins . . . and Ray Price. We are surrounded by the greatest artists, singing the greatest music in the history of music, and yet we sit and we fight about whose favorite is the "most" country.

And we fight some more. . . We fight about Connie Francis, because she is a "pop" singer who has "dared" to make a country record. Had her name been Connie Schwatz, we would have said "Wonderful, here's a new country artist." Deejays would have swarmed to play it, fans would have heard her voice, and ran out to buy the record. But instead, since she has recorded pop music, she becomes the "painted lady" in our town, and is socially unacceptable to the avid C & W fan.

NUTS!

If we are to continue to grow . . .if C & W is to take the place it deserves in the annuals of musical Americana, then we had better stop fighting among ourselves, and instead run out and tell people to listen to country music . . .listen to C&W radio stations, listen to C&W albums. And we must have a product that will sell itself to the people.

A person who has never heard C&W will not be attracted to Kitty Wells or Roy Acuff the first time out. They will love Skeeter or Jim Reeves, though. And why not. . .here is music that they can identify with, and enjoy. Once their appetite is whetted for C&W they will discover the new world of music they've missed. It's like selling any new product. . .the client has to come to your store before he will buy.

So remember, all of you, who claim to love C&W. . .there are as many kinds of country as there are Country artists. . .and all of it . . .from Roy Acuff to Pat Zill . . .from Jim Reeves to Kitty Wells. . .all of it has a place in that little musical niche named "Country Music". Just because a particular artist or style doesn't appeal to you, remember there are thousands of fans to whom it does appeal and in whom the same wonderful feelings are stirred, as are stirred deep inside you when you hear "your" artist do "your" song.

Yes, there are many kinds of Country Music. . .there's room in C&W for all of them. . .and room for all of you too. Let's get together and promote C&W. . .all of C&W.

Whether your tastes run to a small string band, with banjo, mandolin and dobro, or to Ray Price with orchestra and chorus . . .remember, to someone. . . and if it sells well, probably a majority, this is country music . . .and we should support it.

And as far as I am concerned, for someone to say that some C&W is not country, because it has a chorus or an orchestra, or because there is no banjo, or because the singer does not sing thru his nose. . .this is a fine an example of bigotry as the man who claims that another is not an American, because his skin, or creed, or church is different than the bigots.

There is room in Country Music for all the songs, and all the singers and all the fans. . .everybody who really loves country music.

So come on. . .let's get together . . .let's make country music bigger than ever, by remembering that country music is music for the people. . .people in the towns, and in the country. . .young and old. . .rich and poor. . .white collar or blue. . .let's keep country music, the most versatile . . the most alive. . .the most vital . . .and let's let everyone who wants to become a country singer become one. . .then we'll have more country music people...and country music people are the ones who have made country music the most rapidly growing music in the nation.

Let's keep it that way
Jon Swope
Program Director
Tacoma, Washington

***

Dear Editor:

I just thought I would write and get my two cents in about country and western music. I use to listen to country and western and then I switched over to rock and roll but it didn't take me long to switch back again.

The only country and western show that we are able to watch on TV is the Jimmy Dean Show. I make it a point to watch it every Friday.

By the way the only thing I can find wrong with your paper is that you don't have enough about Carl Smith. When it comes to country and western singers he is number one in my book. I think his latest album "Kisses Don't Lie" is really great, I also like his latest single. The trouble is I don't know which side I like best. They are both very good.

Sincerely,
Mrs. James Graham
Paradise, Pa.

***

Dear Editor:

I have been a country music fan for nearly all my life, however I will never understand why so many people consider Buck Owens a country artist.

People who consider him a country artist, really must not understand the meaning of country music.

I know most of the country music disc jockeys play his records, however, they will play most anything as long as they get paid.

I know you will receive a lot of arguments from this letter however I would like these people to write to me so I can answer their letters personally.

The only true form of country music now days is "bluegrass", however, it is a pity that it gets so little attention.

Why don't the disc jockeys play this type of records so the public could hear some real country music.

I would like to correspond with others, both male and female near my age, who agree with me.

I am 28 years old and my address is:

Eugene E. Hughes
3216 Seneca St.
Middletown, Ohio 37200

***

Dear Editor,

I recently talked with a so-called country music fan, and out of pure curiosity, I asked these questions..

"Do you buy any of Ray Price's latest material?" Answer..."Yes, I do."

"Would you still buy his records if he started recording cha cha material?" Answer, "Why not?".

This goes to show you the sick, ignorant and moronic people who are buying this new sound. It figures that all that garbage is being accepted. No one in their right head can accept it as the country music that was. Tch, Tch, Tch. Cha Cha anyone?

Country musically,
Nick Barone

P.S. Thanks to Don Tye and Marty Hebbe for your backing. Keep punching.
Franklin Sq., N.Y.

***

Country Salute - Ha!

Dear Editor,

I have just turned off the Steve Lawrence show which was alleged to be a Salute to Country Music; and as always I am extremely disappointed, because another wonderful opportunity to show all those people across the nation

Continued on Page 38

The Stars All Say "Meet Me At"

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40th Grand Ole Opry Celebration

By Harris Martin

It was WSM's 40th Birthday. And people came from the far reaches of the music world, to help celebrate the occasion. The convention was to begin officially on Thursday, October 21, but the First Annual Pro-Celebrity Golf Tournament lured a healthy audience into Music City. . .on Sunday, October 17th.

A lot of people were in for the convention. . .and they stayed straight through. On Monday morning, I noticed a pair of Western-dressed deejays, walking down Seventh Avenue in Music City. They were carrying Flagg Brothers shoe-sacks, which must have contained their old shoes. . .because both were breaking in new boots.

Western wear dotted uptown pedestrian traffic in increasing numbers on Tuesday and Wednesday, and by Wednesday evening the lobby of the Andrew Jackson Hotel was beginning to look like it should -- the night before the Convention officially opened.

The all-night show on WSM Radio took on an "Open House" policy all during the week, as Tex Ritter and Grant Turner interviewed early arrivals. And finally . . .it was Thursday morning.

The lobby of the Andrew Jackson Hotel was packed. A steady stream of people made their way to the Registration Desk . . .put down their ten dollars. . .and picked up their book of admission tickets -- along with a big round badge, with a little window in the center, which was plugged with a white card. The registrants name and identification was typed on the card. . .and they were ready for the action.

The usual crop of tape recorders were also in action, as deejays from all parts of the country got interviews for their audiences back home. Attractive girls in Western costumes were promoting records. One traffic-stopping blonde, named Carol, was handing out promotion-material. . .and I suppose the material was read -- after folks had taken several looks at her abbreviated costume. The circular seats which rim the big posts in the hotel lobby were filled with the lookers, who clutched their Brownie flash cameras. . .held the hand-out literature in their laps, and watched for the stars to appear, across the carpeted horizon.

The usual traffic-jam at the elevators took place on schedule. But the elevators did seem to move a bit faster this year, with the push-button system in effect. Prime target for many riders was the familiar RCA-Victor Hospitality Suite on the 11th floor. When the elevator stopped, on the way up, you could hear the non-stop twang of the guitar jam-session... echoing over several floors.

Tommy Smith, the "Singing Hair Stylist", had a suite of rooms with Porter Wagoner. Porter and his band all sit under the Smith scissors regularly, and they were busy promoting Tommy's records, which are on the Hand International label.

Down at the corner of 6th and Union, Music City News had a trailer set up. Visitors were invited in for a cup of Luzianne coffee and a complimentary copy of the paper. The traffic through our trailer was gratifying. Phyllis Dickinson, Pat Gilbreth, Audrey Winters, Gail Holly, Dixie Deen, June Moore, and Jonie Henderson . . .Faron Young's private secretary. . .were the attractive hos-

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Opry Celebration

Continued from page 3

tesses who made the visitors welcome.

Okey Massie, of Massie Mobile Homes, contributed the use of the trailer. . .and the atmosphere of the convention was contagious. Mr. Massie was soon helping with the coffee cups and participating in the hospitality.

The trailer-scene was busy all during the Convention, and on Saturday night Music City News sponsored a special appearance of the "Country Au Go Go" show, which WENO Radio has put together. Jerry Glaser and Don Kerns, usually concerned with sales for WENO, did some real physical labor. . .in setting up the show. Don Howser, well-known Country deejay on WENO, emceed the show, which was also filmed as a part of the Gemini motion picture -- "Music City, U.S.A." Cal Young, the owner of WENO, spent a good part of Saturday afternoon -- sounding the siren to summon the crowds.

On the opposite corner, at 6th and Union, the Hermitage Hotel held a fair share of visitors. Bragg Records had a Hospitality Suite in the Hermitage, and Neil Wilburn kept busy. . .along with Mason Houghland. . .greeting a lot of people who stopped by. At the various Hospitality Suites, display rooms, and assorted headquarters, filled with placards -- like those Jim Slocum put up for Columbia -- the business of communicating continued all day Thursday.

The BMI Awards Dinner was held at Nashville's swank Belle Meade Country Club, Thursday evening. And a lot of descriptive phrases can be applied to this affair. It was actually the best-dressed, smoothest, most-professional function which BMI has ever presented during the Convention. Tuxedos and evening dresses were around practically every numbered table. Fresh flower arrangements and glowing candles brightened the tables, as dinner was served. And for folks who are fond of food. . .here's the menu:

Fresh Fruit Compote. . .Faucon Salad. . .Roast Tenderloin of Beef Bordelaise. . .Wine: Chassagne Montrachet '61. . .Stuffed Baked Potato. . .Asparagus with Butter Sauce. . .French Rolls. . . Sweet Rolls. . .Coffee, Tea, Milk . . .Fresh Strawberry Cheese Cake . . .and Champagne: Besserat de Bellefon '59.

Pre-Dinner Cocktails were served in a large tent, which was reached via a ramp. . .conveniently set up, adjacent to the main club building. The Sam Hollingsworth Combo played music for Cocktails, and Dean Hudson and His Orchestra were scheduled to play music for dinner. The Hudson group were on hand. . .in part. One group of musicians had an accident which delayed their arrival. . .so the Hollingsworth Combo carried on through the dinner hour.

As the windup cups of coffee were being poured, Frances Preston -- who is vice president of B.M.I., and runs their Nashville office -- began the formal ceremonies of the evening. Frances handled the proceedings with authority. And let's pause here for a moment. . .to fabricate a small verbal bouquet for Mrs. Preston. B.M.I. is obviously proud of her, and with good reason. Her appearance and ability in handling important situations are a credit to the Industry. For folks who've followed the Nashville entertainment scene over a period of years, her business progress has been interesting. For six or seven years, I used to speak to Frances regularly. . .and I got off the elevator on the 5th floor of the National Life Building, to transact business with WSM. Frances was the Receptionist at WSM's front desk, during that period. . .and then came BMI. Presently, Frances is a member of several professional organizations, which range from the Country Music Association to the Nashville Symphony Guild.

She began the ceremonies by introducing Governor Frank G. Clement of the Sovereign State of Tennessee. Governor Clement made a brief speech, during which he agreed with Roy Acuff's reported comment on the recognition which Country Music is beginning to enjoy. Roy had said: "It's about time!" The Governor pointed out that "Country Music is wholesome, clean entertainment, which all the family can enjoy".

He also said. . .that as long as he is Governor of Tennessee, there will be a special room available in the State Capitol, where meetings concerned with Country Music can be held.

When the Governor concluded his remarks, Frances Preston introduced several dignitaries, who bowed for the spotlight: Senator Ross Bass. . .Congressman Richard Fulton. . .and from BMI offices: Sidney Kay, Theodora Zavin, Russell Sanjek, Justin Bradshaw, Richard Kirk, and Neil Anderson. Then Robert Sour, new President of BMI, was introduced.

Mr. Sour read a speech, which was wisely brief, and the procession of Awards began. As each recipient appraoched the stage, the record which won the Award was played on a public address system. Mr. Sour handed out the citations, and speeches of gratitude were limited to those performers who could not resist the lure of an open mike.

The list of winning songs is lengthy, but it included: BEFORE YOU GO, Buck Owens and Don Rich, Blue Book. . .CROSS THE BRAZOS AT WACO, Kay Arnold, Painted Desert Music Corporation. . .DON'T BE ANGRY, Wade Jackson, Acuff-Rose Publications, Inc. . . .THE FIRST THING EVERY MORNING (AND THE LAST THING EVERY NIGHT), Jimmy Dean, Plainview Music, Inc. . . . I CAN'T REMEMBER, Bill Anderson and Bette Anderson, Moss Rose Publications, Inc. . . .IDON'T CARE, Buck Owens, Blue Book . . .I WON'T FORGET YOU, Harlan Howard, Tuckahoe Music, Inc. . . .I'M GONNA TIE ONE ON TONIGHT, Lee Nichols, Sure-Fire Music Company, Inc. . . .IS IT REALLY OVER, Jim Reeves, Tuckahoe Music, Inc. . . .I'VE GOT A TIGER BY THE TAIL, Buck Owens and Harlan Howard, Blue Book. . . MAD, Thomas Hall, Newkeys Music, Inc. . . .MY FRIEND ON THE RIGHT, Red Lane and Faron Young, Tree Publishing Co., Inc. . . . ONCE A DAY, Bill Anderson, Moss Rose Publications, Inc. . . .THEN AND ONLY THEN, Bill Anderson, Moss Rose Publications, Inc. . . . TIGER WOMAN, Merle Kilgore and Claude King, Al Gallico Music Corporation. . .TRUCK DRIVING SON OF A GUN, Dixie Deen and Ray King, Newkeys Music, Inc. and Raleigh Music Inc.

When Wes Rose picked up the award for DON'T BE ANGRY, it was Acuff-Rose's 58th citation. Bill Anderson got his 24th. . . Cedarwood Publishing picked up their 55th for I THANK MY LUCKY STARS. . .and Harlan Howard got his 19th award.

At the conclusion of the presentations, the mass exodus began immediately. Mercury Records had a C&W Spectacular going. . . downtown at the Tennessee Theatre. As the people moved out, Dean Hudson and his band began playing. A few people stopped to list. . . .like Minnie Pearl and Mrs. Jim Denny. . .and the big live-band sound was enjoyable. Frances Preston and E. J. Preston, her husband, paused to listen momentarily. My date and I decided to dance, so we did. . . out on the porch, just off the main room. Pretty soon the band stopped playing. The clatter of dishes rattled through the rooms, as the cleanup routine began. It was suddenly quiet, in most of the rooms, and the BMI Dinner was over.

Onstage at the Tennessee Theatre, downtown in Nashville, Mercury's 11:30 p.m. Country and Western Spectacular was in full swing. And the fact that Faron Young owns a big chunk of this newspaper doesn't prevent us from saying that he did a great performance, along with the other Mercury stars.

On Friday morning, at 9:30, WSM's Breakfast. . .the official Festival Opening event. . .was held, at the Grand Ole Opry House. Tables across the stage were set

Continued on page 9

Most unconventional scene at the Convention was provided, as usual, by Clyde Beavers, after which he had to leave town to go on an overseas tour. (Which figures!)

Buck Owens receives BMI award for "I've Got A Tiger By The Tail". Robert Sour, "Momma" Maicie Owens, Buck Owens and Harlan Howard.

"Truck Driving Son-Of-A-Gun". Left to right: BMI's Robert Sour, Dixie Deen, Ray King, Jimmy Key and Jimmy Newman.

How! Ray Price salutes an . . .Indian?

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(Don Kirkland)
"BABY TAKE ME"
(Howdy Kemp)
"THERE'S NO EXCUSE"
(Kenny Biggs)
"ECHO MOUNTAIN"
(Ethel Delaney)
"LIVIN ON LOVE"
(Barbara Allen)
"WALK EASY"
(Gene Stewart)
"I KEEP FORGETTING I FORGOT"
(Chet Good)
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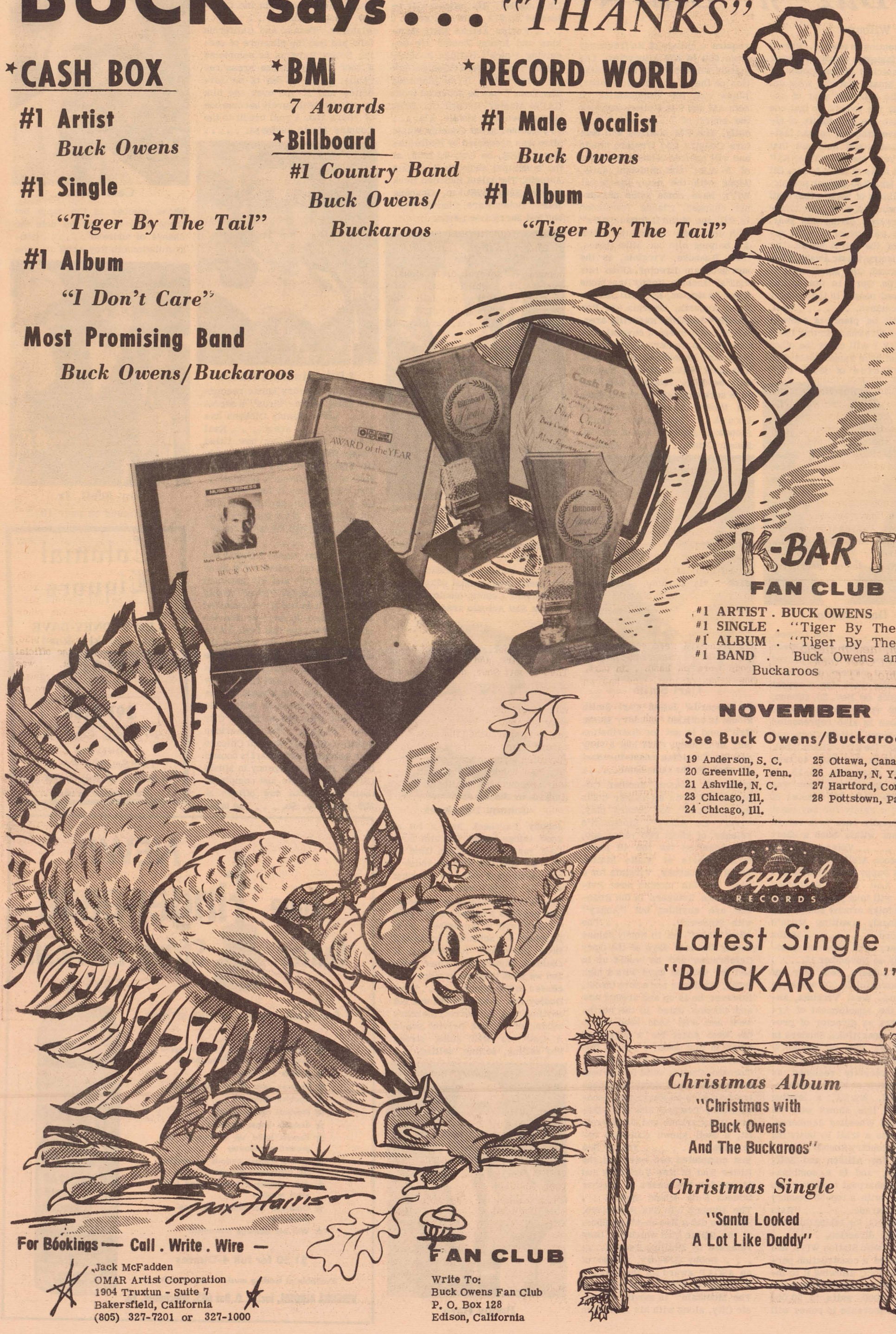

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By Buz Wilburn

The convention is over...(Phew!) It was a fantastic affair ...never before matched in the annals of Country Music history. WSM did a splendid job this year of coordinating the events so that one might have the possibility of attending everything if he was fast-of-foot and could hold out that long. A very special "THANKS" from the folks at MCN to Mr. Ott Devine, Mr. Bob Cooper and Mr. Bill Williams of WSM's fine staff for allowing MCN to participate in the awards giving this year. Mr. Vito Pellettieri was the recipient of the First Music City News-Country Music Award. Vito, "The Grand Ole Man" of The Grand Ole Opry is one of the most loved people in the Country Music business. . . . . Well, there will be plenty of convention news elsewhere in this issue so, I think I will cover the other things that have happened this last month outside of Music City,

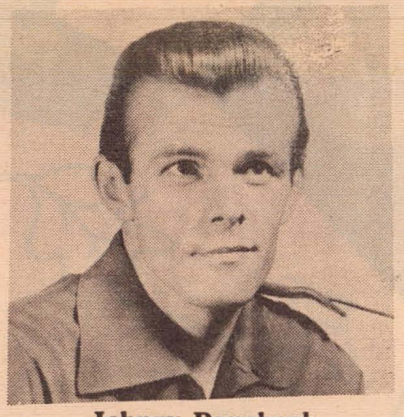
Don Gibson

U.S.A. . . . . Don Gibson, who guested on the Jimmy Dean ABC-TV show last month, proved to be such a success, that he is being rushed back for a repeat performance on Nov. 26. Gibson, a contract writer for Acuff-Rose Publications is also represented by Acuff-Rose Artists Corp. and records for the RCA-Victor label. He will be in New York to tape the Dean show Nov. 15-18. In his first appearance, Don was given more than 20 minutes of the show, a rarity for any guest artist. Equally rare is a return engagement within such a short time. . . . . Veteran Country singer, Moon Mullican, has been signed by Pappy Daily, Musicor's Country A&R chief. Recording sessions will take place immediately and folks around Music City are anxiously awaiting Moon's next record. . . . . Melba Montgomery will join the Musicor family on November 11..... George Faulder, Gen. Mgr. of WWVA, powerful 50,000 watter in Wheeling, West Virginia, announces the appointment of Arlen Sanders as director of programming operations. Sanders is a former #1 jock on the 50KW Los Angeles "rocker", KRLA, and just recently resigned as music director at KEZY, Disneyland, Calif. WWVA, a leading pioneer of live shows with its 31-year-old Wheeling Jamboree, again blazes a trail by initiating "The Big Country Sound", a creation of Joe Allison and Jolly Joe Nixon, and is a combination of the sharpest modern radio techniques with a top-50 Country Music hit parade. . . . . "Hats Off" to WWVA for taking this step in the right direction. . . . . Knoxville Radio Station WIVK has been granted a construction permit by the FCC allowing it to increase daytime broadcasting power from 1000 watts to 50,000 watts. The increase in power will require a change of its frequency from 860 to 850 kilocycles. The station will also have its FM station on the air in mid-November. Plans call for simulcasting on both AM and FM stations between the hours of 7 a.m. and 6 p.m. daily. The FM stations will feature Country and Western Music and will operate between the hours of 5 a.m. and midnight daily. Along with the many changes at WIVK have come some personnel changes. Claude Tomlinson is still one of the favorite "DJ's" with Ole Man Shultz and Little Alf helping him out. Mike Hanes, from Roanoke, Virginia, is the new program director. Other new "DJ's" include Kenny Dearstone from Lexington, Ky., Bill Jeffers from Augusta, Georgia and Ron Cassady from the Knoxville area. WIVK has presented several successful live Country Music shows with more scheduled in the future. The next WIVK Country Shindig will be Nov. 13th and will feature such Country greats as Ferlin Husky, Skeeter Davis, Roy Drusky, The Carter Family, Stonewall Jackson and of course, Simon Crum. . . . . Colum-

Carl Smith

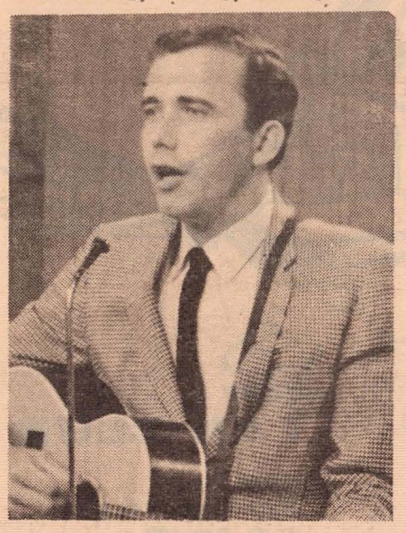
bia Records' latest Carl Smith album is entitled "Country Music Hall" and is set for distribution only in Canada. Carl has a very popular Canadian coast-to-coast TV show by the same name..... Stonewall Jackson, another Columbia Records hit-maker holds the "record" for record play. "Don't Be Angry", Stonewall's release of about two years ago, has been on the top 40 popularity charts at Radio Station WSLS in Roanoke, Virginia for a year and ten months now! Evidently the listeners in the Roanoke are anything but "Angry" with Stonewall. . . . . The virus "bug" got to Sonny James during the last days of the Opry Celebration and he would up in bed for several days with a high fever, dizziness and a sore throat. However he is up and around now and playing dates in the northwest and will soon head out to the west coast for a string of dates in that area. . . . . Bob Neal has booked the Edison Hotel, Toronto, Canada solid for the next few months with some top Country acts such as Earl Scott, Johnny Bond, Tompall and The Glasers, Bill Carlisle and Orvil Proffit, a well known Canadian entertainer. . . . . Johnny Sea just completed two weeks at the Bitter End in New York City and is set for two weeks at another famous Folk Music Spot. . . . The Hungry I in San Francisco. Sea also did a live on-stage album at the Bitter End which has been released by Phillips Records. . . . . Bobby Gregory, winner of an ASCAP award for the Country & Western song "Sunny Side of The Mountain" is moving to Music City, along with his American Music Publishing Co. . . . Bobby has a catalog of over 1500 folk songs that he will offer the Music City market. His offices will be located at 912 16th Ave. So. . . . . Foster Artists Kitty Hawkins and Johnny Foster are receiving "pick" listings in many areas. Their record "Going Won't Be Easy" b/w "You Slammed The Door" can be acquired from CAPA Master Record Co. 803R Government St., Mobile, Ala. . . . . Another great Country Music show was presented by Radio Station K-BER, on Oct. 3, 1965, at the municipal auditorium, in San Antonio. The talent included Buck Owens, Slim Whitman, Grandpa Jones, Bobby Bare, Charlie Walker and Jerry Lee Lewis.

During the Oct. 3rd performance at San Antonio, Buck Owens admires A. V. "Bam" Bamfords miniature covered wagon that is a duplicate of K-BER's authentic covered wagon the station uses in their promotional efforts for developing Country Music interest in the San Antonio area. . . . . .



Johnny Paycheck

Johnny Paycheck has a lot of good things going for him now. Last year at convention time he was an unknown singer, today - one short year later he has what will be a big Country hit with "A-11", bookings, a new session that predicts a better record than "A-11" and in November, Mrs. Paycheck is scheduled to have a little Paycheck for Johnny. It couldn't happen to finer folks and we wish them many more successes in the future. . . . . Dave Dudley has a new record due out anytime now. His current Mercury waxing of "Truck Drivin' Son of A Gun" is still going strong and selling, selling, selling. . . .



Bobby Bare

. . . Jimmy Newman has a smash Country record with "Artificial Rose". Jimmy makes the folks at Decca proud to be in the Country Music business. . . . . Alabama, Texas, and California fans just had the pleasure of seeing Bobby Bare as he completed a tour through those areas recently. Bobby is one of my favorites and if you ever see him on stage he will surely become one of yours too. A real credit to the Country Music business. . . . . .

Little Jimmy Dickens

Well, the Country Music records are going to the "birds" it seems . . . Little Jimmy Dickens has a great . . . great . . . Neal Merritt song going now titled "May the Bird of Paradise Fly Up Your Nose". It really swings and so will Jimmy's popularity. The "tater" boy is long over due for a smash hit, but this one will not only be a great Country record. . . . it will be a big "pop" hit as well . . . . . Starday's shining artist, Kenny Roberts has a new one out called "Fly Away Mocking Bird" and his personal manager, Quentin "Reed" Welty infos that it is being well received by the Disc Jockeys around the country. We hope that both Jimmy and Kenny Fly to the TOP of the charts and stay there because these two can really belt them out . . . . . Met Carl Belew the other day and I must say he is a very impressive fellow. He had just returned to Music City after taping the "American Swing-A-Round" show in Chicago with Marion Worth. Carl is booked by the Bob Neal Agency in Music City and they have just completed their move into new offices at 809 18th Ave. So. . . . The tele-

Carl Belew

phone number is the same but those writing please note the change of address . . . . . Congratulations to Roy Acuff Jr., who

Roy Acuff, Jr.

Continued on page 10

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DOWN SOUTH WITH DIXIE

By Dixie Deen

There are few words one can say when the heart is heavy with the loss of a dear friend, and this is the position in which I find myself as I try to piece together this months' Down South. During the past few years, I, along with many of you, have known the loss of several great people in the country music world, but somehow, I feel that the death of Peter LaFarge among the hardest to accept. Peter was one of the brightest stars to appear on the horizon, and had a brilliant career ahead of him, both as a writer and as a singer. From his pen came "The Ballad Of Ira Hayes", "As Long As The Grass Shall Grow" and most of the songs in the Johnny Cash "Bitter Tears" album. He recorded several albums on Folkways and Columbia, and had just completed another for MGM. Knowing the great talents of this Hopi Indian boy, I feel the greatest tragedy is in the realization that the world will never know the extent of what it will miss. . . . .The convention over, Music City is settling down, once more, to near normal. Sheila Carlisle received a suggestion that she "go out and get smashed" after which she "totaled" her new mustang. Del Wood and Charlie Lamb were also both involved in auto accidents during the same week. . .As usual, the convention brought a slew of new record releases, among the most outstanding of which are Johnny Cash's "Happy To Be With You". Roy Drusky and Priscilla Mitchell's "Trouble On Our Line" and Dave Dudley's "What We're Fighting For". Both sides of the new Dudley record were written by New Key's Tom Hall, who also penned "Hello Viet Nam". Tom has had two brothers in Korea, one in Alaska and one in Italy, while he, himself, served three years in the National Guard, three in the regular army, two in the reserves, and in addition, lost a brother in Korea, so who could be better qualified to write the two biggest war songs of the year? . . . . .Dave Dudley, Faron Young and Roy Drusky all have new albums of their "Greatest Hits" and Faron just finished a tribute to the late Jim Reeves. As much as we hate to bragg on him, we at MCN are more than proud of his new single on Mercury, "Sweet Dreams", which is already showing on the regional charts. . . . . .Heard a good one on Bobby Lord, who was sitting in his stationary automobile, when a lady backed right into him, jumped out of her car, and in an infuriated state asked him "Young man, do you have a licence?" "Yes ma'am," replied Bobby, holding his temper. "Do you have insurance?" she went on, "yes, ma'am," Bobby answered, still politely. "What's your name?" asked the lady. "Bobby Lord, ma'am," he replied. "BIG DEAL" came the screaming retort, as she jumped back into her car and drove away, leaving Bobby, for once, speechless! Bill Carlisle hearing about the incident laughed "Now What Kind Of Deal Is That?" . . . . . .T. Tommy Cutrer, discussing Buck Owens, was heard to remark "anything that guy sings goes straight to heaven, cause he flat sings the h*ll out of it!" . . .Jimmy Newman is going great guns with "Artificial Rose", which is rambling (tho they say it never grows) right on up thru the charts . . . . . .Jimmy Dickens is scratching up some plays and spins with his "Bird Of Paradise", and Harold Morrison with "I'm A Bluebird". . . . . .Just talked with Bob Beckham at Raleigh Music, who asked "would you believe Merle Kilgore's new Epic release "Momma's Killing Daddy" as a follow up to "Dig, Dig, Dig". (Hope it's a big one, Merle). . . . . Speaking of unusual titles, Cecil Null has one called "My Daddy Was A Rabbit And My Mommy Was A Grisley Bear". . . Well, that's Africa I guess! Helen Goglin, promotion girl for Omac Artists, who was in town for the DJ festivities, reports that Buck Owens just won a contest for the "Artist With The Most Kissable Lips" and Neely's Bend Beauty Shop, in Madison, Tennessee, is giving away Buck Owens Christmas albums with permanents. . . Now ain't that enough to make your hair curl?. . . . . .The Columbia Luncheon this year lacked a lot of its usual sparkle with the absence of John R. Cash, who was working on a movie. The Tennessee Three were present, however, and accepted John's gold record for his "Ring Of Fire" album, now past the million dollar mark. . . . . .Gwen and Jerry Collins have a new record on the Bragg label, "Walk On Boy" b/w "Let It Be Me". They also have a snake problem, their newly acquired farm being well stocked with copperheads. . . . . .Merle Haggard has a new record, "Shade Tree Fix It Man". Wonder if there's any relationship with Linda Mannings', "Shade Tree Mechanic?". . ."This Town's Not Big Enough" is on the flip side, and that's for sure. . . . . "Truck Driving Son-Of-A-Gun" has been released in Holland, tho it's probably "all dutch" to them . . . . . .Ole Harlan has a new single, the legendary "Busted" and "The Everglades", both of which were taken from his new album of Billboard Awards. He called the other day, and said he was going fishing for about a week, says it keeps him off the streets . . .One thing for sure, it doesn't keep him off the charts. . . . . Just had a call from Louis Buckley, vacationing with his wife, in the Smokey Mountains, who reports that she has learned how to cook ground hog the "authentic way". Don't see how ground hog could be anything BUT authentic!. . . . . This seems to be all for this issue, except that Ruth Charon made her first movie and the Song Writer of The Year went to Roger Miller. Bye now, let's have some letters (that we can print). . . . . .

"I say that if Doyle Wilburn can make a speech, I can too!" Faron, receiving another BMI award from Frances Preston for "My Friend On The Right".

JUDY LEE

Judy Lee, a charming redhead with green eyes and a shrewd business head, started The Judy Lee Agency almost by accident. She came to Music City three years ago, as a member of the Betty Amos All-Girl Band.

The group tried several agencies in Nashville, but none of the agencies kept the group busy as they wanted to be. So Judy decided to try her hand at handling the bookings herself. Pretty soon Judy was on the way to a lineup of solid bookings . . . and her success has been greater than she ever dreamed it would be.

Presently the group is booked into April, 1966. Judy continues to play lead guitar for the all-fem organization, and handles the publicity, too.

Taylor - Pillow Form Artist Agency

Announcement was made last week of the formation of the Joe Taylor Artist Agency, with office in the Penthouse of the 1717 West End Building, Nashville, Tennessee. The agency is owned by Joe Taylor, who for the past three years has been Advertising coordinator for Martha White Mills, and Capitol recording artist, Ray Pillow. The agency in addition to the management of Pillow will also be handling the careers of some other top recording artists to be announced later. An agreement has also been made with Martha White Mills for the agency to handle their Grand Ole Opry road show and also the talent for their Grand Ole Opry television shows. Prior to joining Martha White, Taylor was Director of Talent for the Wil-Helm Artist Agency, and handled bookings for many of the top artists in country music. In addition to the agency, plans are already underway for formation of the Shoji Music Publishers.

Kapp Sets Cap For More Country Music

According to Dave Kapp, president of Kapp Records, a powerful new drive is taking place. . .to expand their Country catalog.

The label has just signed Bobby Helms, who is the owner of several Country standards, including "Fraulein", "My Special Angel", and "Jingle Bell Rock". Freddie Hart, who has the currently popular hit, "Hank Williams' Guitar", is also in the Kapp fold now. . . and his first LP for the label, titled "The Hart of Country Music", will be released soon.

Contracts are presently being negotiated with veteran western bandleader-singer Bob Wills. . . and Cal Smith, leader of Ernest Tubb's Texas Troubadours. Also in the new signing category is the entire cast of the WGN Barn Dance Gang of Chicago. This group was recently brought into the Kapp operation by the company's veteran producer and A & R chief in Nashville, Paul Cohen.

"Country Music is bound to get bigger and bigger," Kapp said recently. "Because the country songs get down to earth. People are going to return to Country Music. . .the way they return to fundamentals. I definitely see this coming."

In announcing that Kapp has four Country albums scheduled in its early fall release of 11 LPs, Dave added: "We're in Country for keeps, and we'll have plenty more good things coming soon."

These new things will come from Kapp's new artists. . .and from their established names. . .like: Dick Flood, Glen Garrison, Bozo Darnell, Buzz Ray, Hugh X. Lewis, and Donna Darlene.

HANK, JR.

Hank Williams Jr., has just returned from a western tour that brought big crowds to the auditoriums and theatres at every stop. The tour began in Poplar Bluff, Missouri, on October 6th, and succeeding dates were as follows: New Mexico, 8th; Salt Lake City, 9th; Sterling, Colorado, 10th; Morton, Texas, 12th; Angleton, Texas, 13th; Corpus Christi, 14th; Ft. Worth, 15th; Bryan, Texas, 16th; Granger, Texas, 17th; Elm Mott, Texas, 18th; Victoria, Texas, 19th; San Angelo, Texas, 20th, where he broke all standing records for ANY type of show, with more than 5,000 people in attendance; Lubbock, Texas, 21st; Amarillo, Texas, 22nd; Colorado Springs, Colorado, 23rd; Albuquerque, New Mexico, 24th; Pueblo, Colorado, 25th; Muskogee, Oklahoma, 27th, then an 800 mile hop to Harlington, Texas, which is on the Mexican border.

On the following day, the entire cast of the show enjoyed a day of sightseeing in Matamoros, Mexico. On the 30th, the group appeared at Danceland in Houston.

All of the shows were well received, and attendance was surprisingly large for the mid-week appearances. The Williams office reports that November will also be a busy month for the Hank Williams, Jr. troupe.

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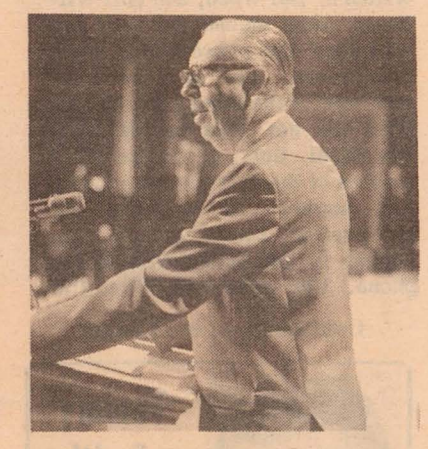
The 1965 D.J. Convention

Opry Celebration

Continued from page 4

for distinguished people who have an interest in Country Music. . . like Ott Devine, Bill Williams, Mr. E. W. Craig, Frances Preston, Jack DeWitt, Don Pierce, Buz Wilburn, Congressman Richard Fulton, Mr. Sour of BMI, Bob Cooper, and Mr. Stevenson of WSM.



Jack DeWitt, Pres. WSM, addresses WSM breakfast audience.

For a good part of the morning, while the assembled audience ate a "box breakfast", stars of the Grand Ole Opry did brief performances, which were videotaped and filmed. When you add these brief performances -- from some 47 well-known artists -- together, you've got one big swinging show!

As lunch-time was approaching, some of the dignitaries left the stage and many of the audience wandered away. Then it was time for trade publication awards. This newspaper presented a special award to Vito Pellettieri, and the story of the presentation is in another article in this edition.

At 1:30 p.m., on Friday, a special business session was held, in the National Life Building. This session concerned a review of the new Federal Communications Commission Radio Logging Requirements. Dave Overton, assistant program director of WSM, presided at the meeting, and leading participants were Robert J. Rawson, of the FCC, and R. Russell Eagan, attorney and partner with Kirkland, Ellis, Hodson, Chaffetz and Masters, of Washington and Chicago.

At 2 p.m., on Friday, Columbia Records held an open house in their new studios. While Bill Purcell and a group of musicians furnished background music, a large group of music folks swapped trade talk and admiring comments about the beautiful new $750,000 addition to Nashville's Record Row. Many out-of-towners with executive titles were on hand, as were the familiar local faces.

Eight years a service man, Tom ("What We're Fighting For") Hall receives his BMI award for "Mad".

At 5:30 p.m., on Friday, Owen Bradley and Harry Silverstein hosted a reception at the Andrew Jackson Hotel, which featured the music of Ernest Tubb and the Texas Troubadours. This group of Troubadours is, in my opinion, one of the finest groups of musicians, presently active in country and western music.

The Country Music Association took over Nashville's Municipal Auditorium, for their big dinner, show and dance. This evening's entertainment was not represented by a tear-out ticket in the regular book of admissions. It cost an extra ten dollars per person... but it was worth it. The event took place on Friday evening, and by six o'clock there were no more tickets available. Several people were clamoring at CMA's hotel-lobby booth, but all the seats were sold.

Seven o'clock was the cocktail hour, at eight o'clock a seated dinner, at nine o'clock came the show, and the dance began at ten thirty. The show was a fast-paced, well-produced country music presentation, which was directed by Gene Nash. Gene is LeRoy Van Dyke's manager, and his background in show business spans more years than you'd probably believe. Gene was a song-and-dance man for a long time, and I used to catch his choreography when he was a youngster in school, working the lunch and banquet circuits, back before anybody thought about recording in Nashville.

"It's A Big Wide, Wonderful World of Country Music" was the title of the show. It featured LeRoy Van Dyke, the Auctioneers, the Auctionettes, along with Chet Atkins, Floyd Cramer, and Boots Randolph. The Auctioneers are: X. Lincoln, bass, Joel McDuffee, drums, Billy Rainsford, piano, and Jimmie Johnson, guitar. The Auctionettes are: Sally Harrison, Barbara Voorhies, and Connie Landers.

This group of people put on a swinging show. LeRoy Van Dyke handled the emcee and narration chores with a sure hand. Special scenery and lighting effects added to the looks of the presentation as, of course, did the Auctionettes. Chet, Floyd, and Boots handled their spots in their usual professional manner, and Boots Randolph did a show-stopping version of "Hello, Dolly"!

One feature, which was incorporated as part of the show, was the announcement of the newly elected member of the Hall of Fame, Ernest Tubb. Ernest was there and, when the large metal plaque was unveiled, he made a brief speech. "I never thought I'd choke up," he said. But he did. And his speech was suitable to the occasion.

After the show, the big spotlights swung immediately to a bandstand at the opposite end of the big auditorium where Bob Wills and Leon Rausch and the Texas Playboys launched into music for dancing. There was more listening than dancing as people crowded aound the bandstand and enjoyed the stylized brand of music.

It was an enjoyable evening of entertainment, and you can bet that a lot of folks will order their CMA tickets early. . .next year.

Yes, Friday was a busy evening. Convention visitors had a choice of activities. At 6:15 the doors of the Opry House swung open again for the taping of National Life's TV show, and the Friday Night Opry.

At 10:30, Musicor Record Company hosted the Friday night dance, with Pappy Daily on hand. This event took place in the main ballroom of the Hermitage Hotel, and you had to get there early, to get in at all. The doorways were crowded with spectators who were standing. Here, again, there was more listening than dancing.

At the same hour, 10:30 p.m., Starday Records, with host Don Pierce, put on a special Starday album recording session.

On Saturday morning, at 8:30, hardier visitors made it up for breakfast in the ballroom of the Andrew Jackson Hotel. This RCA Victor function was hosted by Har-

Continued on page 18

Ernest Tubb

Continued from page 1

Disc for his recording of "Walkin' The Floor Over You," which sold over a million alone. Other Tubb hits include: "Rainbow At Midnight", "It's Been So Long Darling", "Women Make A Fool Out Of Me", "You Nearly Lose Your Mind", and "Thanks A Lot". In many cases, he was also the composer of the songs.

Joining the famous "Grand Ole Opry" in 1942, he still performs there regularly. His "Midnight Jamboree" radio program, which is broadcast each Saturday night from a record shop bearing his name, is credited with giving many aspiring newcomers their first exposure.

He resides in Nashville with his wife, Olene, and his children. One son, Justin Tubb, is also a recording artist and composer. He makes numerous personal appearances around the world yearly with his band, known as the "Texas Troubadours".

The Country Music Hall of Fame was founded in 1961 by the Country Music Association. Selection is made by a committee of 100 prominent Country Music figures who have over 10 years experience in the Country Music field.

Previous winners include Rodgers, the late Composer-Artist Hank Williams, the late Composer-Music Publisher Fred Rose, and singers Roy Acuff and Tex Ritter.

Buck Owens

Continued from page 1

cently we commented that if we were making the kind of money he's made, we'd take the loot and do exactly what we wanted to do.

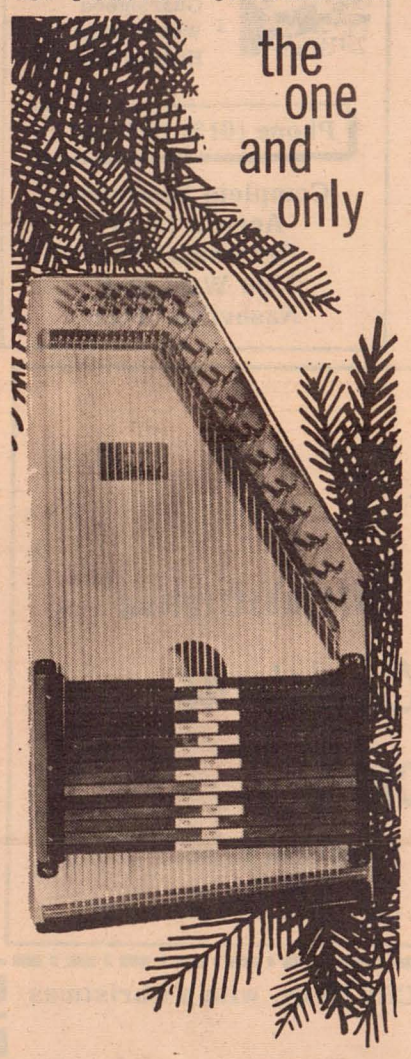
"That's just what I'm doing," he said. "I like to play the shows, keep my boys working, and keep busy in the music business."

Last year, Buck did 302 personal appearances, which were booked by Jack McFadden, of Omac. Presently he's working on a movie in Hollywood, which will pull a lot of fans into theatres across the country.

Buck's California ranch is some 90 miles from Hollywood, and he raises Angus cattle. He rides the horses there, too, whenever he's in off the road.

Buck has a fan club, and the address of that organization is Box 128, Edison, California.

When Buck did a show in Bakersfield, he did sellout business. Here's a musical prophet who's honored in his own home town, and around the world of Country Music.



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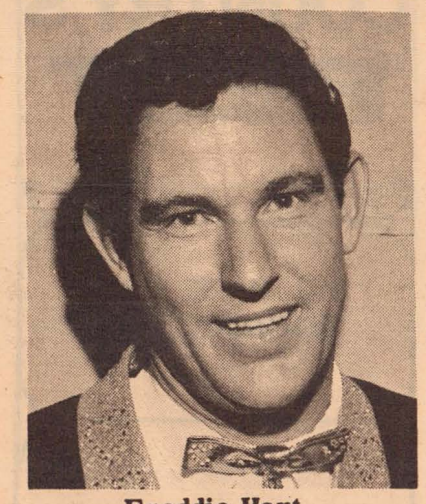
Buz 'n' Beat

Continued from page 6

just made his first appearance at the Opry last week and was an instant success with "The Wabash Cannon Ball". Here's hoping he will follow in the great footsteps of his father to carry the name of Acuff and Country Music to new and greater heights. . . . . .

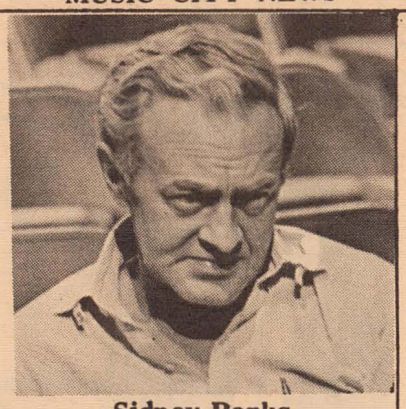


Freddie Hart

Freddie Hart, Kapp artist has a good 'un going for him in "Hank Williams Guitar". This is one song that couldn't be done by just any artist and as Tex Ritter stated the other night on Opry Star Spotlight "few could put the heart in it that Freddie has". . . . . The most disappointing thing about the Opry celebration was the absence of Miss Judy Lynn, America's Western Sweetheart . . . Everyone in Music City was looking forward to her appearance at the Musicor Records Dance during the festivities. Judy has, without doubt, the most fabulous Country-Western show in the world and when it was learned that she and her band couldn't appear because of the jealous nature of a record company that she has recorded for in the past, many were dismayed. Why a record company as big as this one can't accept good American com-

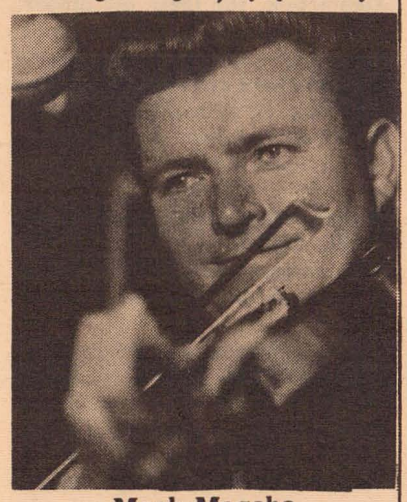
Judy Lynn

petition is beyond our conception. Due to Judy's fantastic busy schedule she has been unable to attend the celebration for the past six years. To insure her appearance this year, the contract was consummated a year ago with Pappy Daily. Musicor and Pappy Daily had everything set for the appearance! . . . It would have been a "Highlight" of the celebration! . . . Many would have gone home with a vivid memory that they had seen one of the best Country-Western shows of all time! . . . then the other record co. stepped in and prevented the show . . . . . Judy Lynn has been wronged! . . . and Music City will not forget it, nor will the Disc Jockeys of our great Country Music industry . . . MCN wishes the best of everything to Miss Judy Lynn as a Musicor Artist and we sincerely hope that next year she and her great show band will make the Opry celebration. . . . . .Speaking of good shows, The Barbara Allen Show, managed by Jim Gemmill Productions of Richmond, Va. is keeping a busy schedule this fall and will do a four week stint at Army Air Bases in Thule, Newfoundland this month. Barbara cut a session at Columbia Studios last month and filmed four segments of the Billy Grammer TV show in Knoxville then hopped to Kings Mountain, N.C. for a show. Then on the WWVA Jamboree in Wheeling, W. Va. and back to Music City in time for the celebration. The Barbara Allen show is booked by the Wil-Helm Agency in Music City . . . . . Little Jimmy Dickins' Christmas and New Year will be spent hundreds of miles from home and hearth this year. The dynamic little showman has just completed bookings for 17 consecutive personal appearances in England and Germany between Dec. 17th and Jan. 2nd. . . . . Mid-West booking baron Hap Peebles visited Music City recently to attend a meeting of the Country Music Assn. and to discuss auditorium concerts and the 1966 Fair Season with Music City booking agent W. E. Lucky Moeller. Peeble's talent agency, located in Wichita, Kansas, booked Music City talent for 208 separate fair dates during the 1965 Fair Season. . . . . Sidney Banks, executive producer of Canada's "Carl Smith Country Music Hall" was a recent visitor to our city. While here, Banks visited with Carl and Goldie



Sidney Banks

and week-old Larry Dean Smith. Sidney also sandwiched in ranch-work on Carl's ranch between business sessions with Carl and the singer's agent, W. E. "Lucky" Moeller. . . . . Mack Magaha, fiddler on the Porter Wagoner Show, has a hit instrumental going for him on the Bragg label. The session was cut at Foster's Studio and meant for an album. Of the selections done for the album, "Shufflin' Back" and "Loves Faded Gray" had such an original and outstanding sound that Bragg decided to make them into a single. Obviously this was a good idea in that already many dee jays across the country have adopted the record as their theme song. Last Saturday night at the Opry Mack encored several times and was brought back near the end of the show to display his terrific fiddlin' ability. Jimmy Capps, one of the finest guitar men of our time does the guitar work on "Loves Faded Gray". Mack will have the album completed and out around the first of the year and needless to say Bragg is proud of their newest artist. All for now!



Mack Magaha

READ CLASSIFIEDS, PAGE 39

Grand Ole Man

Continued from page 1

earned it.

Vito Pellettieri is a caustic gentleman, with a belligerent sense of humor that has endeared him to Opry performers through the years. Thirty of them, to be exact. In the early 1900s, Vito had a 14-piece band, and they played important functions in Nashville, over a period of some 28 years. But in 1933, Vito put down his violin and joined the staff of the Grand Ole Opry, as an assistant to George D. Hay, "The Solemn Old Judge". This was the year the Opry was celebrating its 8th birthday.

Vito worked in WSM's Music Library for several years, and he retired from that activity some years ago. But he hasn't retired from the Opry. His job is to help Ott Devine put the Opry together each week, and to make sure that each performer is onstage when they're supposed to be. His sartorial elegance usually is comprised of a checked sportcoat, with a plaid shirt and solid color tie. He gets to the Opry House each Saturday . . . long before the show starts . . . and fusses and fumes as the show begins to take shape. And remember . . . he's been doing this for 32 years!

So, as a token of appreciation, Buz Wilburn, editor of Music City News, stepped to the microphone . . . before TV and film cameras . . . and presented this paper's award to Vito . . . with these words:

"For many years, this man has been called 'The Grand Ole Man', and just how old he is . . . no one is sure. It was 40 years ago that this man joined WSM -- the year the Opry was born. He left in 1938, but returned in 1944, as Music Librarian, and worked with the Opry. He is the man who keeps the mechanism of the Opry functioning -- the man who has a complete library of music in his head. He has been backstage here now for 32 years . . . every Saturday night. Technically, his title is 'Stage Manager of the Grand Ole Opry'. But he is far more than that. Few have contributed more. Therefore, the First Music City News Award goes to 'The Grand Ole Man' of the Grand Ole Opry . . . Mr. Vito Pellettieri."

As Buz read the words of presentation, Del Wood held the award -- a gold trophy. Del had been instrumental in organizing the proceedings. She first brought to our attention the fact that here was one of the best-liked members of the Opry family, who had received little recognition for his work . . . while others were stacking up awards.

And it was really something, to get Vito down to the Opry House for the presentation. Buz Wilburn, Del Wood, and Bill Williams were among the very few who knew the presentation would take place. And each assumed that one of the others would contrive to get Vito to the WSM Breakfast. But . . . as the ceremonies of the morning began, Vito was nowhere to be found. So, Buz called Vito's home . . . hoping to get Vito's wife to the phone. Vito answered. "No, I'm

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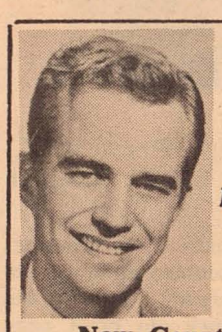

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Buz Wilburn, editor of Music City News, and Del Wood, pianist, look toward the Opry House wings as they wait for Vito Pellettieri to pick up his award.

Buz hands Vito the gold trophy while Del Wood gives him a kiss on behalf of Music City News.

not coming to the Breakfast," he said. "We were out last last night and I'm trying to get some sleep." So Buz said: "Well, I just thought I'd see you around, if you were going to be here." And he hung up the phone.

Five minutes later he called again. Vito answered. And Buz hung up the phone. In a few minutes, Del Wood called the Pellettieri residence and got Mrs. Pellettieri on the phone. She told about what was happening, and Mrs. Pellettieri told Vito to get down to the Opry House, because WSM wanted him there. With his usual protests and grumbling about the situation, Vito reluctantly made it downtown, to see what Ott Devine could possibly want him to do.

When he arrived, Vito walked up to Ott Devine and said: "Well, I made it." And Ott . . . who didn't know why he was there . . . answered: "Yeah, good to see you." And he walked away. So Vito walked over to Bill Williams and said: "Hi, Bill. I'm here." And Bill said: "Yeah. Good morning, Vito." And he walked away.

By now, Vito is ready to trot out a few choice phrases . . . to describe the situation, and he's still wondering what he's supposed to do. So, Del Wood had to engage him in a long conversation, during which she gradually edged him over to the wings of the Opry House. And Buz was half way through the words of the presentation, before it dawned on Vito that the award was for him.

Well, the toughness kind of melted for a few minutes. And Vito was sort of proud, to be carrying an award around.

As he worked his way through the crowd of people backstage, the words of congratulations from the Opry people were heartwarming. The sincere phrases from the people he's worked with so long, must have made Vito feel appreciated.

Yes, it was our first award, and we're glad we did it.

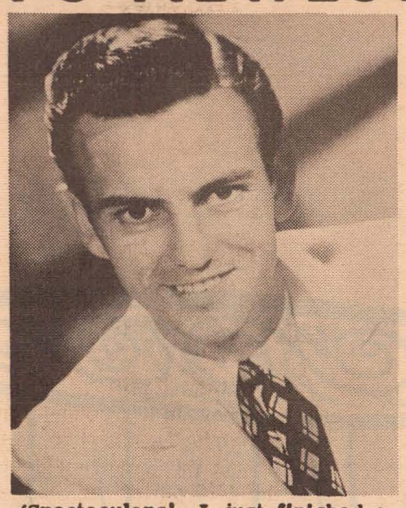
COLUMBIA'S NEWEST STAR

The collection of instruments in Columbia's studio on 16th Avenue in Nashville was manned by a group of musical heavyweights -- Harold Bradley, Buddy Harmon, Bobby Moore, Bill Purcell, Grady Martin, Charlie McCoy, Ray Eddington -- and the background voices were The Jordanaires plus.

This signified that Columbia had run in the first-stringers for a really authentic Nashville backup of an artist who was doing his first session for the label. Don Law was pulling the strings, and the featured voice was that of Tommy Collins.

And Tommy is no beginner in this recording business. He has logged 12 years with another major label, and the Omac Agency of Bakersfield, California keeps him busy on "the road". This year the road included 7 countries . . . in the Far East and in Europe.

"I was born in Oklahoma City," Tommy said, when the session was wrapped up and he had time to talk. "Now I live in Bakersfield, with my wife, Wanda, and five children -- three girls, two boys. I traveled 204 days this year, working as a single and in



'Spectaculars'. I just finished a tour with Cash, Buck, and Stonewall. I started in the business on a small radio station, KLPR, in Oklahoma City. Then I went to Bakersfield and met Ferlin Husky. Ferlin got me my first job . . . first home . . . first professional advice . . . and first recording contract. I lived at Ferlin's house for a year in Bakersfield, and the recording contract was with Capitol. I was with them for 12 years. My latest Capitol record is 'All The Monkeys Aren't In The Zoo'. And . . . I write songs for other artists, too. Faron Young did one of mine -- 'If You Ain't Lovin', You Ain't Livin' '."

Tommy interrupted his conversation, to talk with Don Law about the session. When he returned to the big round table in Columbia's studio, he mentioned the fact that he was voted the "Most Promising" Male Country Artist in 1954. He was one of Country Music's Top-10 Artists in 1954, and picked up a lot of awards.

In 1956, Tommy went into the ministry. He was active in this field until 1963, and remarked that his decision to enter the ministry was prompted only by his personal desire to do so.

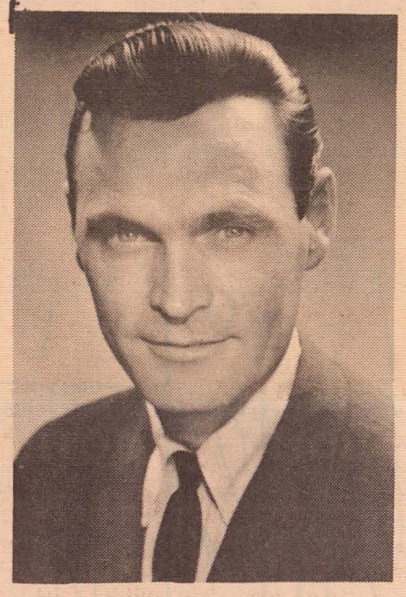
And he still does some lay preaching among the Southern Baptists.

But his full-time occupation, once again, is music. He seemed well pleased with the session he'd just completed, as he looked around the studio and remarked: "I'll always record in Nashville, if I can. I like to record here."

In summation, he added: "I love the business . . . the people in the business . . . and I've never been happier in my life!"

Somebody once said it's a lot easier to succeed in a business you like.

Bill Brittain Veteran Broadcaster Joins MCN



Bill Brittain

Music City News is pleased to announce that Mr. Bill Brittain is now a member of the MCN staff. Bill will serve as account executive and staff writer. Formerly with WSM, Bill's experience as a newsman and former musician makes him a natural for the duties he will inherit at Music City News. In addition, Mr. Brittain has served as sales manager and manager of radio stations during his thirteen years of broadcasting. As a former newsman with WSM, WLAC and news director of WSIX radio, Bill has reported news stories for all three major radio networks including NBC Monitor. Bill recalls one of his most memorable interviews which was played back on NBC's Jim Lowe Show on Monitor was with Gentleman Jim Reeves, prior to his death. Mr. Brittain also covered the visit of President John F. Kennedy for Monitor and has reported numerous stories to NBC, CBS, and ABC over the past five or six years including the Hoffa trial which was held in Nashville.

A former East Nashville High School trumpet man. . .Bill's interests are music and acting. His career in broadcasting began as an amateur actor at the old "Nashville Community Playhouse" now the Belcourt Theatre. . .He organized two little theatre groups . . .one in LaGrange, Ga. and one in Clarksville, Tenn. Nashville is Bill's hometown and he loves Music City because he has watched it become the music mecca it is today. As Bill puts it. . ."What could be more satisfying to an old jockey who loves music and likes to sniff out news than to be with a paper like Music City News." Bill will write the business column for MCN and consult with advertisers in preparing their ads for MCN.

Pioneer C/W Band Leader Taken By Cancer

Merl Lindsay, who began his rise to fame as a country and western band leader, died October 12, at Oklahoma City following a six month battle with cancer. Lindsay's first band was formed in 1937 after he had been playing a fiddle at Salathiel's Barn. . .a ballroom owned by his father. The band was called the Barnyard Boys but was later changed to the Nightriders and finally became associated with the Ozark Jubilee, Red Foley's national TV show.

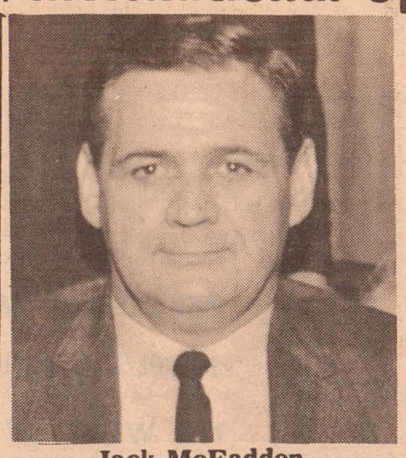
More than a dozen performers paid tribute to Lindsay in a benefit show about a month ago including many names from Music City, USA, such as the Wilburn Brothers, Jimmy Dickens. . .and Red Foley. . .along with the Duke of Paducah, Conway Twitty, Leon McAuliff, Hank Thompson, and Moon Mullican just to mention a few.

Merl found that the fans could not pronounce his real name, Salathiel, and changed it to Lindsay.

Several members of Lindsay's band went on to stardom. . .one such was Wanda Jackson.

READ CLASSIFIEDS, PAGE 39

OMAC Artist Corp. Starts International Operations



Jack McFadden

The Omac Artist Corporation, 1904 Truxtun Avenue, Bakersfield, California, is a busy place these days. Jack McFadden, who spends a lot of time on the road with the Buck Owens organization, is president of this booking and management corporation.

Ray Mullins, of San Antonio, has recently joined Omac, as director of talent. Ray has logged a lot of experience in promotion, and in radio and TV work. The two busy secretaries in the Omac offices are Betty Bridge and Helen Goglin. A total of six people keep busy with the various activities of these artists: Tommy Collins, Merle Haggard, Wynn Stewart, Bonnie Owens, Billy Mize, Joe and Rose Lee Maphis, Bobb Morris and Faye Hardin, Bobby Durham, Jeanie O'Neal, and Kay Adams. And, of course, Buck Owens.

"Our artists have toured all over the world, this year," Jack McFadden said the other evening, as he talked with us via phone, from Bakersfield. "They've played in Europe and the Far East, and they'll be going out on similar tours again, shortly. Bob Morris and Faye Hardin leave in a few weeks, and Joe and Rose Lee Maphis are heading for the Far East late in January."

Omac opened for business this past January, and the success of their activities is obvious. "We plan to continue our International effort," Jack added. "And we have a lot of park, fair, and rodeo dates set. We've got a lot of good people in our organization. Most of the artists have had records which were in national charts, and our office people really know what they're doing."

With an organization like that, there's nowhere to go, but up!

Bragg Signs Eddie and Ron

Newly signed with Bragg records, Eddie and Ron Skelton have already recorded their first release. It is a self-penned number, and if the enthusiasm displayed by Bragg president, Neil Willburn is anything to go by, should create quite a stir.

Both of the boys still plan to reside in Kingsport, Tennessee, and to continue to make regular appearances on 'Parade of Quartets' each Sunday morning on WCYB-TV in Bristol.

Eddie got his start in country music by doing a DJ show on WPEO, in Peoria, Illinois, and later worked on WMCH in Church Hill, Tennessee, his hometown. He says that he has always been a promoter of country music, and has booked "about all of the Grand Ole Opry stars in the Tri-cities of East Tennessee.

Ron began his musical career in a high school trio, singing hymns and gospel music. College brought a switch to rock and roll with which he achieved a degree of success, however, both of the boys now intend to "give up rock and roll music" and plan to "stick to country music from now on".

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"Colonel" Jim's COUNTRY CORNER

By Col. Jim Wilson

Howdy,

The past few hectic weeks here in Music City, U.S.A might be best summed up (with apologies to Kipling) in the following lines "The tumult and the shouting dies, The Captains and the kings depart."

WSM's annual country music festival and 40th Anniversary celebration of the Grand Ole Opry was, as usual, a huge success, both for business accomplishments on behalf of country music and for action packed days and nights of various festive activities. Once again, Nashville was proud to play host to so many of the fine folks who all around the nation keep the wheels of the music industry turning. We look forward with eager anticipation to welcoming you all again in 1966.

Now for a swing around the country to see who is "Minding the Store"-

Air personality and Program Director, Jay Gardner works the dual microphone board at KSOP Salt Lake City, Utah. A station which holds the distinction of being the first to regularly program country music in FM-Stereo.

KLAC's Con Chader and Col. Jim enjoy some Denver, Colorado fresh air and sunshine while discussing Frankie Miller's new record "Bringing Mary Home."

Red Sovine, D.J. Ron Carter, WOK.C, Okeechobe, Florida and George Riddle join together for a jaw session in front of the old pot-bellied stove.

Booming forth nightly from 12 midnight to 5:30 am on behalf of country music, is Mike Hoyer, WHO, Des Moines, Iowa, who invites recording artists to call him collect, area code 515, 283-2538, for on-the-air interviews over the station's clear channel 50,000 watts, which cover the U.S.A. from border to border, and coast to coast.

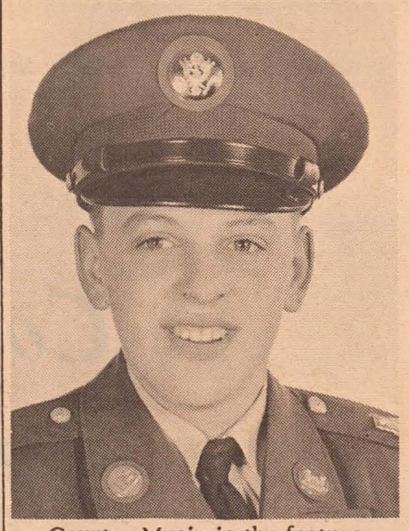
D. J. Jim Sehl, of KDKO, Littleton, Colorado handles the evening show and agrees with program director Cal Adams that "If it ain't country music, it ain't!"

Active in all phases relative to country music is Smokey Smith, KWKY, Des Moines, Iowa, shown here with his ever-present stogie.

Over 3000 enthusiastic spectators turned out for the first annual Music City, U.S.A. Pro-Celebrity Golf Tournament which served as a kick-off to the Grand Ole Opry's 40th Anniversary Celebration. Touring pros Mason Rudolph and Billy Maxwell shot 5-under-par 67's to tie for the first place individual honors. Team honors went to the threesome of Don Pierce, Pro E. J. Dutch Harrison and Bobby Lord, who are shown here trying on their new "victory" blazers.

After attending the Country Music Festival, Bill Gates, program director at KAGT, paid a visit to Starday, where prior to his return to Anacortes, Washington, he was presented with a promo sticker and extra copy of the Red Sovine record "Giddyup Go" by office manager Dot Cole.

JIMMY BYBEE

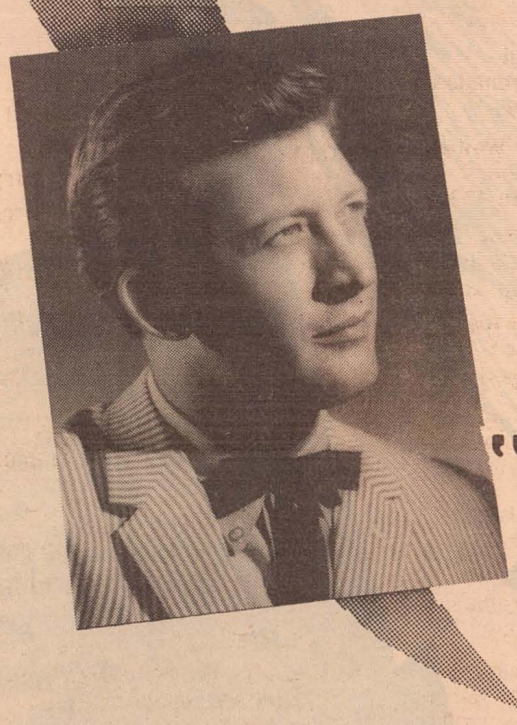


Country Music is the feature. . . two nights a week. . .at the Star Club in Karlsrhue, Germany. "The Strat-a-tones" provide the toe-tapping sounds, and Specialist 4 James G. (Jimmy) Bybee does the kickoffs. The group includes: Don Briesacker, lead guitar. . .John Meehan, drums. . .Jerry Locke, piano. . .Jerry Wagers, saxaphone . . .Glenn McCullom, bass guitar . . .and Jimmy Bybee plays rhythm guitar.

Jimmy was born in Mexico, Missouri, in 1946. The son of Aubrey and Florence Ritter Bybee, Jimmy started entertaining at age 5, and he appeared with Faron Young at age 6. At age 9, Jimmy went to work at Hillbilly Village, Jefferson City, Missouri. . .and appeared with many Opry stars. He also appeared on the Ozark Jubilee TV Show, in Springfield, Missouri.

Now almost 19 years old, Jimmy is utilizing part of his spare time in the Army, to gain experience in the field of entertainment. In March of next year, Jimmy returns to the States, and he plans to continue his career in music.

Showing Strong Action



JIMMY WALKER

"LIVIN' MYSELF TO DEATH"

b/w

"SWAMP COUNTRY"

SWAMPER #1001

"SWAMP COUNTRY" is the title song of the new ROBERT PATRICK motion picture with locale in the Okefenokee Swamp, which has been the scene of such famous pictures as "SWAMP WATER" and "LURE OF THE WILDERNESS". The song is written by Baker Knight, who co-stars with Rex Allen in the picture.

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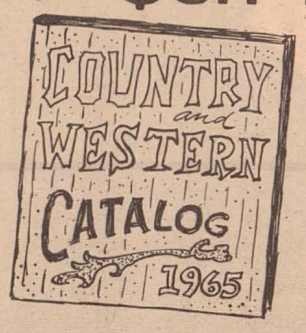

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Hilltop 3007

Again
Don Gibson
RCA Victor 8589

Ain't You Ashamed
Jean Shepard
Capitol 5508

Always Alone
Lefty Nicks
Brite Star

Anything I'm Big Enough To Do
Beverly Buff
Sur-Speed

Artificial Rose
Jimmy Newman
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Beeping Sleauty
Archie Campbell
RCA Victor

Before He Was Yours
Mary Taylor
Capitol 5484

Before You Go
Buck Owens
Capitol 5465

Behind the Tear
Sonny James
Capitol 5454

Beneath the Green, Green Grass of Home
Gwen Collins, Bragg 218

Best Wishes
Buddy Baird, Kash 1028

Big Hands
Dave Rich, Bragg 210

Big Tennessee
Tex Williams
Boone 1032

Blue Kentucky Girl
Loretta Lynn
Decca 31769

Bright Lights
Bill Anderson
Decca 31825

Bringing Mary Home
Country Gentlemen
Rebel 250
Mac Wiseman, Wise 1062

Buckaroo
Buck Owens, Capitol

Can I Draw the Line
Carl Butler & Pearl
Columbia

Come Along With Me
Big "C", Sur-Speed

Congratulations
Ray Parsons, Jo-Mar

Country Guitar
Phil Baugh
Longhorn 559

Crystal Chandelier
Carl Belew
RCA Victor 8633

Day Dreams
Faron Young, Mercury

Dear Harlan Howard
Don Bowman
RCA Victor 8670

Dig, Dig, Dig
Merle Kilgore

Dime
Bobby Sykes, Ric 170

Don't Sweet Talk Me
Kay Toliver

Each Time
April Clarke, Round-Up

Easy Come, Easy Go
Jerry Nelson
World Wide 3012

Flowers On the Wall
Statler Bros.
Columbia 43315

Fly Away Mocking Bird
Kenny Roberts

Forty Winks
Frank Taylor
Chart 1235

Franklin County Moonshine
Betty Amos, Judy & Jean
Starday 735

From Warm to Cool to Cold
Jerry Ford, Sur-Speed

Great Big Tears
Claude King, Columbia

Go Cry Your Tears to Someone Else
Tommy Thompson
T. T. Records

Gonna Have Love
Buck Owens
Capitol 5465

Great Hank the Drifter
Hank the Drifter
Andrade - New England

Green, Green Grass of Home
P. Wagoner, RCA Victor
J. Darrell, United Artist

Hanging Pillow Out to Dry
Glen Lewis, Salem

Hank Williams Guitar
Freddie Hart, Kapp

Healing Hands of Time
Willie Nelson
RCA Victor 47-8594

Heartache After Heartache
Leroy Corder
Sur-Speed

Hello, Mr. D. J.
Judy Lynn
United Artist 931

Hello, Viet Nam
Johnny Wright
Decca 31821

Here I Go Out of Your Life
Lindy Leigh, Kash 1028

Hick Town
Tennessee Ernie Ford
Capitol 5425

Hidden Tears
Carol June, Paxton

High In the Mountains
Johnny O'Keefe, RAO

Hillbilly Bosa Nova
Billy Edd Wheeler
Kapp 687

Hobo and the Rose
Webb Pierce
Decca 31816

Honky Tonkin' Again
Buddy Cagle
Mercury 72452

How About That
The Echoettes
Train #1204

How Do You Say I'm Sorry
Larry Butler, Dot 16767

Hurry, Mr. Peters
Justin Tubb
Lorene Mann
RCA Victor

I Can't Remember
Connie Smith
RCA Victor 8551

I Had Too Much to Dream Last Night
Billy Joe Moore
Ric 175

I Heard from a Memory Last Night
Jim Ed Brown
RCA Victor 8568

I Keep Forgettin'
Wynn Stewart, Capitol

I Love Country Music
Jack Barlow, Dial 4012

I Think I'll Go Somewhere and Cry Myself to Sleep
Charlie Louvin
Capitol 5475

I Wouldn't Buy a Used Car From Him
Norma Jean
RCA Victor 8623

I'd Rather Fight Than Switch
Clyde Beavers
Kash 1025

If I Talk to Him
Connie Smith
RCA Victor 8663

If It Pleases You
Billy Walker
Columbia 43327

If It's the Last Thing I Do
Don Chapel, Sur-Speed

I'm a Bricklaying Man
Hal Cass, Gold Standard

I'm Gonna Break Every Heart I Can
Merle Haggard
Capitol 5460

I'm So Miserable Without You
Billy Walker
Columbia 43327

I'm The Man
Jim Kandy, K-Ark 647

I'm Letting You Go
Billy Grammer, Decca
Eddy Arnold
RCA Victor 8632

Is It Really Over
Jim Reeves
RCA Victor 47-8625

It's Alright
Bobby Bare
RCA Victor 8571

It's Another World
Wilburn Bros.
Decca 31819

It's Me Again
Hal Lavon, Round-Up

I've Lost Him to a Honky Tonk
Jo Ann Marvec
Goldmont

Just to Satisfy You
Bobby Bare
RCA Victor 8654

Kansas City Star
Roger Miller
Smash 1998

Let's Walk Away Strangers
Carl Smith, Columbia

Little Black Book
Joe & Rose Lee Maphis
Starday 728

Little Buddy
Claude King

Living in a House Full of Love
David Houston
Epic 9831

Livin' Myself to Death
Jimmy Walker
Swamper 1001

Looks Good On You
Lefty Frizzell
Columbia 43364

Lost In the Shuffle
Stonewall Jackson
Columbia 43304

Love Bug
George Jones
Musicor 1098

Love Worked a Miracle
Bob Luman
Hickory 1333

Mail Order from Heaven
Bill Claiborne, Round-Up

Make the World Go Away
Eddy Arnold
RCA Victor 47-8679

Makes No Difference Now
J. P. McArthur
Sunshine

Making A Man Out of a Boy
Lou Reich, Sur-Speed

Maybe
Johnny Calmus
Santa Fe

May the Bird of Paradise
Jimmy Dickens
Columbia

Meanwhile Down at Joe's
Kitty Wells, Decca 31817

Memphis
Flatt & Scruggs
Columbia

Misfortune Number Three
Acorn Sisters
Boone 1033

Mister Garfield
Johnny Cash
Columbia 43313

My Baby's Sweeter
Rusty Gabbard
Bragg 216

Mystery Of Love
Kenny B. Jones,
Round-Up

No Sign of Living
Dottie West
RCA Victor 8615

Nothing Left to Lose
Faron Young
Mercury 72440

Number Nine Stone
Tommy Riddle
Train #1203

Number One Heel
Bonnie Owens
Capitol 5459

Once In Every Lifetime
Cash McCall
Tropic 8010

One Dyin' and a Buryin'
Roger Miller
Smash 1994

Once Up - Twice Down
Jim Phillips,
Gold Standard

Only You
Buck Owens
Capitol 5465

Our Hearts are Holding Hands
Ernest Tubb
Loretta Lynn
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Out Where the Ocean Meets the Sky
Hugh X. Lewis
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Pretty Girls Make the World Go 'Round
Joy Lynn, Wizard

Queen of Draw Poker Town
Hank Snow
RCA Victor 8655

Ring of Fire
Sand Mountain Playboys
Ches Camp #102

Rubber Dolly
Diana Sadler, Alley

Safer than Loving You
Neal Merritt
Bragg 219

Santa Looked A Lot Like Daddy
Buck Owens, Capitol

She Don't Live Here Any More
Don Kirkland, Danco

She's Gone, Gone, Gone
Lefty Frizzell
Columbia 43256

Shufflin' Back
Mac Magaha
Bragg B-221

Six Foot 2 X 4
Willis Bros.
Starday 713

Stolen Moments
Tee & Bob,
Nuggett NR 245

Stop the World and Let Me Off
Waylon Jennings
RCA Victor 8652

Sunglasses
Skeeter Davis
RCA Victor 8642

Swamp Girl
Jimmy Walker
Swampor #1001

Talking To Myself
May F. Nutter
Sur-Speed

The Belles of Southern Bell
Del Reeves, U.A. 890

The Crowd at Joe's Place
Tom Stewart
Gold Standard

The Bridge Washed Out
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Decca 31774

The D.J. Cried
Ernest Ashworth
Hickory 45-1325

The First Thing Every Morning
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Columbia 43263

The Friendly Undertaker
Jim Nesbitt, Chart 1240

The Home You're Tearing Down
Loretta Lynn
Decca 31836

The Moods of Mary
Murv Shiner

The Nomad
The Coronados
Dot 16758

The Other Woman
Ray Price
Columbia 43264

The Sons of Katie Elder
Johnny Cash
Columbia 43342

This Town Isn't Big Enough for Both of Us
Merle Haggard, Capitol

Those Evening Bells
The Blue Boys
RCA Victor

Tiger Woman
Claude King
Columbia 43298

Trading Stamps
Pal Brady, Bragg 212

Trouble and Me
Stonewall Jackson
Columbia 43304

Truck Drivin' Son of a Gun
Dave Dudley
Mercury 72442

True Love Will Move Mountains
Kenny B. Jones
Round-Up

Twelve O'Clock High
Anita Carter
RCA Victor

Twenty-One Days of Darkness
Marion Worth
Columbia 4-43405

Viet Nam Blues
Jack Sanders, Dot 16766

Vine and Fig Tree
The Landsmen
Dot 16761

Voice of Our Conscience
Jerry Johnson, Forrest

Walk On Boy
Gwen & Jerry Collins
Bragg

Walking the Floor Over You
George Hamilton IV
RCA Victor 8608

Weasel in the Henhouse
Adrian Roland
Starday 732

We're Just Going Through the Motion of Being in Love
Beverly Buff, Sur-Speed

What More Can I Say?
Jeffrey Clay, MGM 13396

Whiskey Joe
Tommy Smith, Hand

Whistle Walkin'
Ned Miller
Capitol 5431

White Lightnin' Express
Roy Drusky
Mercury 72471

Wild As a Wildcat
Charlie Walker
Epic 9799

Wine
Mel Tillis, Ric 158

Who Do You Think I Am
Webb Pierce
Decca 31816

Who Threw Water
Van Givens, Bragg 218

Why Me?
Bobby Lewis, UA 920

Yakety Axe
Chet Atkins
RCA Victor 8590

Yes, Mr. Peters
Roy Drusky &
Priscilla Mitchell
Mercury 72416

You Can't Have Him
Patty Oden, Sur-Speed

You Had a Call
Faron Young, Mercury

You Really Know How To Hurt a Girl
Lois Johnson, Epic 9828

You Tell Your Story to the Judge
Bill Claiborne
Round-Up

Your Little Black Book
Joe & Rose Lee Maphis
Starday

Your Steppin' Stone
Bozo Darnell, Kapp 696

You're Ruining My Life
Hank Williams, Jr.
MGM

You're the Only Good Thing That's Happened to Me
Art Mayes, Sur-Speed

Read
The
Classifieds
Page 39

Star Route
Page 37

Teen Scene

Steve Wilburn

It was a beautiful October Saturday afternoon. We drove up the long driveway to a magnificent home, located off Due West in Madison, Tenn. It was the home of June Carter. They were expecting me as I was there to interview Miss Carter's two daughters, Carlene and Rozanna.

As we drove up to the side of the house, I saw two children, friends of Carlene and Rozanna, jumping on the trampoline.

Carlene takes a bounce on Lorrie's trampoline (hostess, Lorrie on the right). During trampoline jumping season Carlene averages one pair of "jump shoes" per week!!!

We went into the living room and I met the two girls and their cousin, Lorrie. She is the daughter of Anita Carter Davis, June Carter's sister.

I noticed a white grand piano in the living room. The two girls told me that they played it and took piano lessons. Carlene told me that she also played a trumpet in the band at school.

They go to Stratton School in Madison, Tenn. Their cousin, Lorrie, attends Old Center School on Dickerson Road, in Goodlettsville, Tenn. and knows my sister, Sherry, who attends the same school. Old Center was my former school also.

As her daddy, Don Davis, drove her home after her first day at school, Lorrie's comments were, "Daddy, you have to raise your hand to use the bathroom, raise your hand to talk, to get a drink of water and to ask a question. You have to play when you're told, where you're told, and they tell you when to stop. Daddy, I tell you that school's for the BIRDS!!"

A common early morning sight at the Carter home: Carlene, June and Rozanna await the girls' ride to school.

The three girls showed me through the rest of the house. They had a color television in the den. This was for all the family.

Rozanna had a bedroom with bunk beds, which her guest, Lorrie shared, and Carlene had a bedroom with a double bed.

We went down into the basement. This was their game room. There was floor to ceiling shelves with many games on them. Their games consisted of kinds any teenager would like. I noticed a monopoly game, a mouse trap game and several others. I also noticed a record player on one of the shelves.

As we went out the front door, a 15 acre field lay before us. We went through the hedge and climbed over the fence into the field. We walked around for a while, and finally Carlene suggested we go to their camp. It was made of lots of brush, piled up against a tree. They had built it themselves.

There was a pond in the pasture, which used to be supplied with ducks, but some dogs killed them. They did have a pony, but they sold him because he got mean.

We came back to the house and jumped on the trampoline. The two neighbor children that we saw when we first drove up were gone.

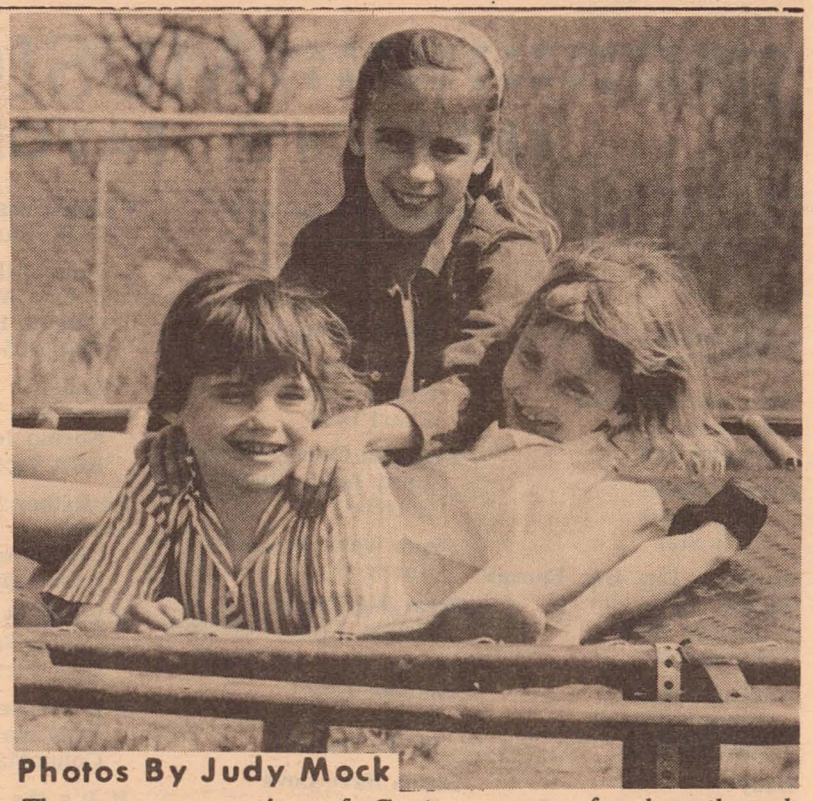
It was getting close to 4:00 p.m., and almost time for my pleasant afternoon to come to an end. Christine, the housekeeper and nurse, called them into the house to get dressed for a weiner roast that they were invited to.

They like hot-dogs and hamburgers just like all American teenagers.

I did not meet their mother, as she was in Knoxville for an engagement.

As I climbed into the car to leave, I said goodbye to the three friendly girls, daughters of two famous stars of the country and western music world.

Home of June Carter-Nix, Carlene and Rozanna



Photos By Judy Mock

The new generation of Carters pause for breath and a picture before a race to Anita's icebox.

These three girls liked country music very much, especially the style of singing that they have heard all of their lives. The kind of songs made famous by Mother Maybelle and the Carter Sisters.

Since my visit to the June Carter home, I have asked several of my schoolmates what they think of Country and Western music. One fellow said he was taking guitar lessons so he could learn to play country and western music. He said that he would like to learn well enough to someday play on the Grand Ole Opry.

A girl told me she liked country and western music, but she liked the Beatles better. It surprised me to learn that a number of teenagers liked religious songs like the kind sung by Roy Acuff, Lester Flatt, and Earl Scruggs. Several liked Tennessee Ernie Ford's type of songs. Almost all of the teenagers which I interview had records of country and western music in their selections of stereo and hi-fi albums.

Teen-Scene is the first teen-age

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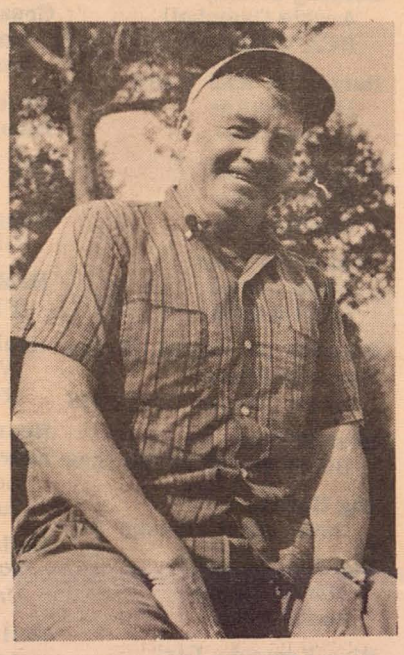

One of the girls' best loved people, their granddaddy, "Pop" Carter, husband of Mother Maybelle and brother of the legendary A. P. Carter.

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THE "*Woman*" BEHIND THE MAN

By Dixie Deen

Once again I am privileged to write about someone to whom I feel very close, this month's Woman Behind the Man, Louise (Mrs. Earl) Scruggs. Louise has the admiration and respect of everyone in the business, in fact, just now when the telephone rang, it was Cohen E. Williams, of Martha White Mills to say "Louise Scruggs has done an outstanding job on the promotions and bookings, in addition to raising a nice family. She is to be congratulated for a job well done."

The Scruggses live in a ranch style home in Madison, Tenn., within a stones throw from the Snows, Carters, Wells, Reeves, and Howards. As I pulled into their driveway, the other day, I was greeted first of all, by Queenie (their 7-year-old German shepherd) who is the most lickingest German shepherd if she happens to know you. If she doesn't, however, her teeth might sometimes be inclined to get in the way of her tongue. Having received the lick of approval, I proceeded across the patio, over bicycles, past the morning glory, (which puts one in mind of the Vietnameese jungle) and into the den, which Louise has turned into an office, music room and an awards display area.

Earl had, that morning, flown his plane to Princeton University, where they were working, and Louise greeted me with "I don't know what Stevie will say when he finds out Randy's gone too!" Earl and Louise have three boys (who will be featured in Teen-Scene shortly). However, we were able to do the story before Louise had to explain to her youngest, the aviational difficulties of overcrowding a small plane.

Cup of coffee in hand, she started out by telling how she was born near Grant, Tennessee, a small community in Smith County, the only child of Ewing and Mamie Elizabeth Certain. She recalls how her grandfather had "one of the old round-top battery operated Philco radios", and on Saturday nights, Louise and the neighbors would usually gather in to visit and listen to the radio. "He could pick up programs on this set all over the country, from WSL Barn Dance in Chicago, to XERA in Del Rio, Texas. "My grandmother" Louise went on, "played the guitar and organ, and had quite a collection of the old folk songs. I loved my grandparents, and my first visit to the Opry was when they brought me to see it shortly after Roy Acuff had joined." Back then the show was staged in the Dixie Tabernacle on Fatherland Street, and

A familiar sight in the Scruggs office, as Louise takes a booking, by phone, for the Flatt and Scruggs Show.

Louise, operating her new photo-stat machine, which, she says, is a boon to the Flatt and Scruggs Publishing Co.

I'm sure that when a certain sleepy little girl was tucked in bed, back in Smith County, late that night, she could not have dreamed what an influence the Grand Ole Opry was to have on her future life.

As Louise grew, so did her love of music. "I attended Watertown High School, where about five people out of our total class would admit they even listened to Country Music. The trend at that time ran toward Frank Sinatra type singing. I didn't dislike that type of singing however. There were some forms of all types of music that I enjoyed. If I stated a preference today it would fall in the category of contemporary folk music."

While attending school, Louise took all the business courses it had to offer, and after graduating worked as an accountant in Nashville. "It was there that I met Earl while he was working with a group on the Grand Ole Opry" she recalls, "and we were married in Gaffney, S.C., on April 18, 1948." Gaffney is located 18 miles from Shelby, Earl's home town.

It was at this same time that Lester and Earl organized their own group and began work on a radio station in Hickory, North Carolina. "Earl and I lived with his mother for about a month, then, when the group moved to WCYB in Bristol, Va. we rented a two-room apartment in Bristol. I had never had any cooking experience and the first dinner I served him could be called a "major disaster". He liked fresh corn so I decided to cook some. I put almost a half-pound of lard in it, for seasoning and it was literally swimming in grease. The only comment he made in his calm, cool manner, was "I believe you have just a little too much grease in the corn." I purchased a cook book the very next morning. He also liked banana pudding, so, we had that for about three months, until he lost his taste for that particular dessert." (Having eaten at the Scruggs home many times, I can personally vouch that she has improved, considerably.)

In the spring of 1949 the Flatt and Scruggs ensemble moved to Knoxville, Tenn., where on May 18th, Louise and Earl's first son, Gary, was born. All the members in the group lived in house trailers and from 1949 until 1953, moved around frequently, working on different radio stations in various parts of the country, Lexington, Kentucky, Roanoke, Va., Raleigh, N. C., Tampa, Fla., and in 1952 back to Knoxville. It was during this period that Mr. Cohen Williams, president of Martha White, Inc., attended one of the Flatt and Scruggs stage shows and brought them to Nashville to work his early morning radio programs. In the fall of 1954, the group worked on WRVA in Richmond, Va., on the Saturday Night Barndance Show, and went to New York for a two weeks' engagement in the 48th Street Theatre. This was the first time this type of music had been presented in New York, and the audience at each performance gave a very enthusiastic approval to their music. January 1955 brought the final move to Nashville and the group began working on the Grand Ole Opry and television shows for Martha White. They worked six live TV shows each week which involved 2,500 miles of traveling.

"In October of that year" Louise relates "our family was involved in an automovile accident which took Earl off the road for eight months. We received a phone call from his brother that his mother had a stroke and was in the hospital. We were on our way to Shelby when the accident occurred just outside of Knoxville. We were both listed in critical condition: Earl with a broken pelvis, both hips dislocated and a chest injury. I had a broken arm, leg, and facial wounds that required over 200 stitches. Fortunately, Gary and Randy were riding in the back seat of the car and were not injured. We were flown back to a Nashville hospital and while we were still hospitalized, Earl's mother died in Shelby".

During this time, Earl was booking the personal appearances for the group and continued to do so after he came home from the hospital. After he went back to work, it became very difficult for him to book the show, since he was working approximately six days each week. Louise's first experience at booking a show came when "he handed me a list of people to call to set some dates. I phoned the people, set the dates, and after that, I started helping him with the bookings". Soon becoming interested in the job, Louise was able to relieve Earl of so much work, that eventually she began doing all the booking for the show.

"Booking an act does encounter problems at times" she states, "and it is a time consuming job. Time schedules have to be figured out from one date to the next, since they usually work one-nighters, deciding on what dates they work, and if necessary, what dates they should turn down. I have had people say to me, "Flatt and Scruggs work concert halls one night, and grammar schools in small communities the next." That about sums it up. They work in smaller towns for several reasons: They started out working small towns and the people supported them then, and still do.

Continued on page 22

From the family album, Louise's favorite picture. Taken about five years ago from left to right it shows Stevie, Earl, Randy, Louise and Gary..

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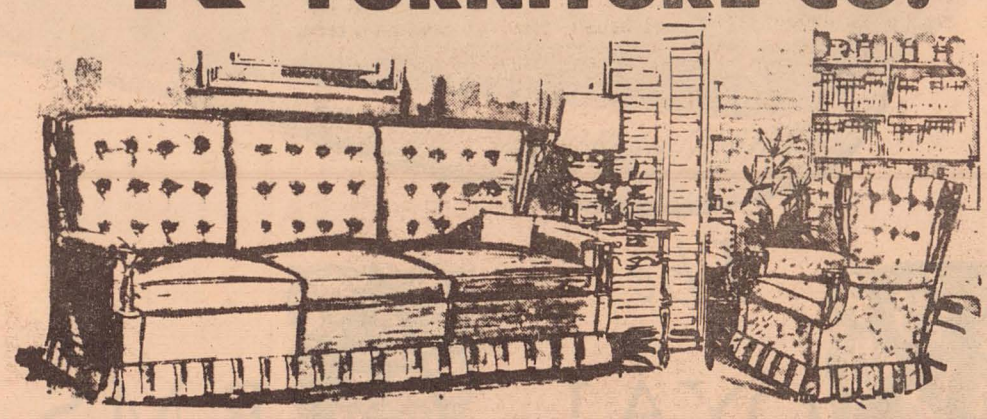

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Opry Celebration

Continued from page 9

ry Jenkins, Chet Atkins, and Steve Sholes.

Then, at lunchtime, the focal point of activity was again the Grand Ole Opry House and the Columbia luncheon.

There's something about the Columbia luncheon, which lights up the Opry House stage each Saturday afternoon of the Convention. In my opinion, it's the most enjoyable show of the standard attractions which show up each year. For the past two years, the show has been jointly emceed by Carl Smith and Jimmy Dean. And it was a real kick, to hear the lengthy barrage of insults which ricocheted through the auditorium. If you racked up points for each verbal score, I'd have to say that Carl Smith won the major portion of the encounters.

This year Jimmy Dean was in Florida at Columbia luncheon time, and the lineup of performers got Carl Smith's special brand of introductions, as he emceed the entire proceedings. Carl wore a big white hat, a blue western suit, and a pair of red, white, and gold boots. His aggressive willingness to exchange verbal barbs with anyone around is amusing to watch.

At one point in the show, when it was time for awards, Carl remarked: "Well, it's time to pass out the gold. . .which always turns green in a little while." After presenting gold records to Marty Robbins and Johnny Cash (in absentia), Mr. Bill Gallagher, vice president in charge of marketing, for Columbia Records topped Carl's remark: "A few moments ago, Mr. Smith said that these gold awards turn green in a little while. I'm sure it's with envy!"

Everybody was sharped up for the show. Spangled suits reflected the spotlight, and the girls' dresses were in keeping with the "up-town" image which country music is now acquiring. Wanda Faye wore a pink dress, with really high-heeled shoes. Skeeter Davis wore a blue dress, trimmed in white fur. Carl and Pearl Butler got a big hand, when they appeared, wearing their colorful stage costumes. And, when

Pearl Butler, Jack Loetz and Gene Ferguson--of Columbia Records--and Carl Butler. . .hold still for the camera.

Les Leverett, WSM photographer (who took the picture?) poses with his wife and Floyd Tillman at the 40th Anniversary of the Grand Ole Opry. This picture has a great deal of significance for Les and Dot because their favorite song when they were courting back in Texas was "I Love You So Much It Hurts Me", which Floyd Tillman recorded in those days and it was a big hit. Les wanted the picture as a memento, but allowed MCN to print it.

Marty Robbins did his routine, flashbulbs popped continuously, as fans took as many pictures as their cameras could take.

The Statler Brothers, dressed in sharp tan suits, got a big hand for their performance, which was routined with a touch of modern choreography. Marion Worth wore a pink dress, which was trimmed with spangles.

I noticed a "familiar" figure, in the doorway of the Opry House. I've seen this man at the conventions before. He's short, wears a western hat, and every time I've seen him, he's carrying a flightbag, and he's a genuine fan of Country Music. His name is Zennie Cox, and he's from Apex, North Carolina, which is about 15 miles south of Raleigh. This was his seventh convention, and his identification badge read: "Musician". He's a harmonica player, and has appeared several times on WTVD television. Somehow, the convention wouldn't look the same without him.

About mid-afternoon, a little gal in gold full-length pants and a tailored gold vest leaped into the Opry House spotlight and sang a ballad that knocked 'em loose. Her name is Debbie Lori Kaye, and she works out of Sault St. Marie, Canada. Her dad is a country music deejay, and they work a lot of

Time: Very Late. Place: Hotel ballroom. Dialogue: (Louis Buckley speaks to Pearl Butler): "Pearl, if you'll get off my foot, we'll continue this country minuet!"

shows in Canada. At the age of 15, she shows a lot of stage presence, and her instrumental talents are directed toward guitar and ukelele. Working as "Dave Carter", her dad deejayed the first country music show in Bermuda, in 1960, and he was supposed to make it to the Opry House, to catch his youngster onstage. But the timing of such a long trip was apparently off, and Debbie Lori Kaye did it all on her own.

It was a colorful afternoon. And just in case anybody ran out of something to do, United Artists had a show and reception at the Hermitage Hotel, at 4 p.m., Satur-

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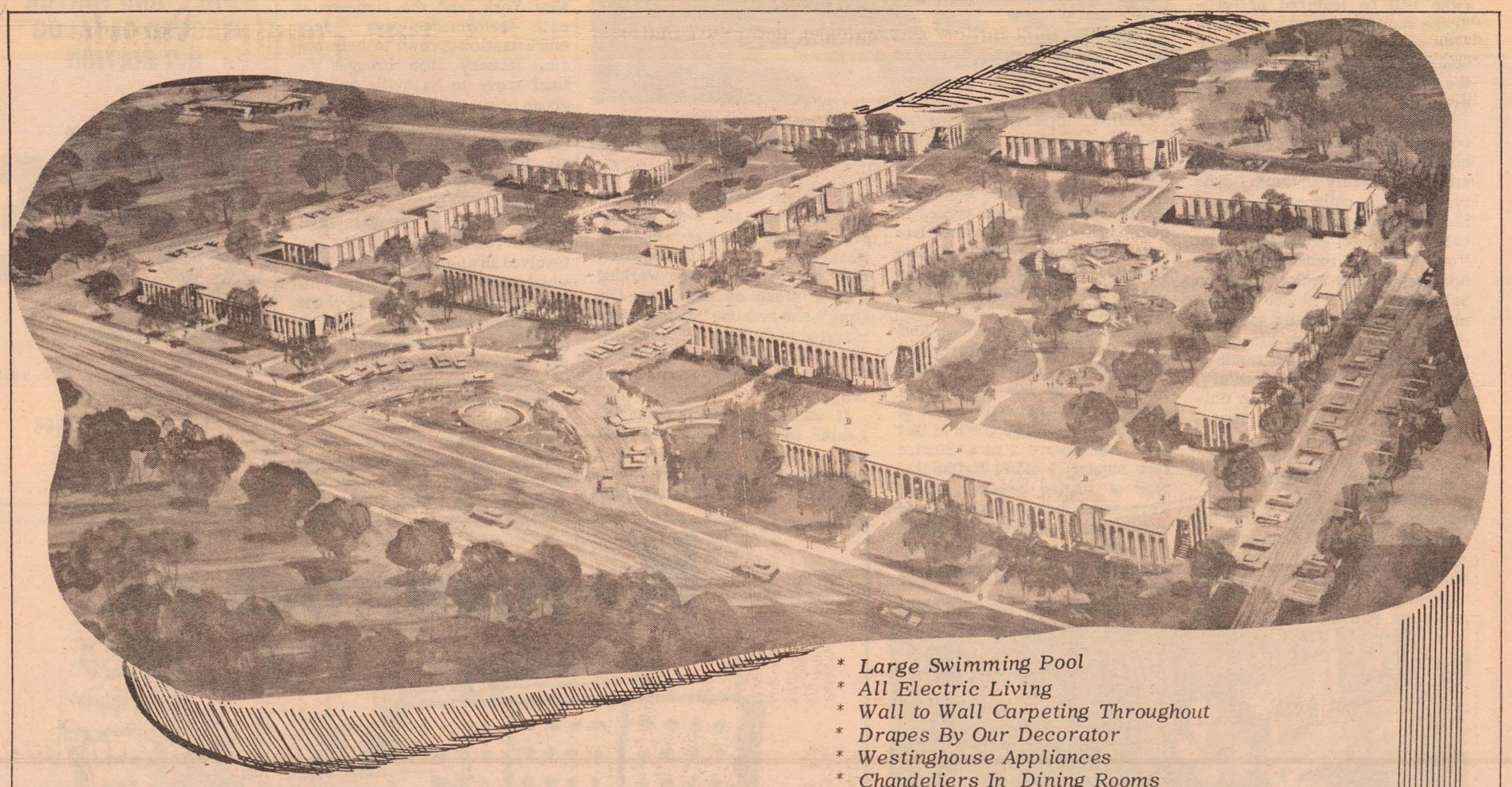

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Opry Celebration

Continued from page 18

day afternoon. Hosts at this event were Kelso Herston and Mike Stuart.

At 5:30 Ken Nelson and Capitol Records had a reception at the Andrew Jackson, as the parade of events continued. And you needed roller-skates to make them all.

The Grand Ole Opry proper, the Saturday nighter, got off to an early start. It began at 6:30 and ran its marathon course throughout the evening. Several special events were featured.

The lineup of Opry performers included all who fly the Opry banner on their 'round the world tours, excepting two. Little Jimmy Dickens was in Florida, working on the Jimmy Dean taping, and George Morgan's wife was ill.

During the evening, Mayor Beverly Briley, of the City of Nashville, presented a special trophy to Owen Bradley, honoring Owen's contribution to the growth of music in Music City. For the first time, Roy Acuff, Jr. did a public performance. He sang "Wabash Cannonball", and Opry rafters rang with the applause. Nancy Tennant and Len Levy, of Epic Records, presented the Opry with a cake.

And the visitors enjoyed their favorite show to the fullest. The after-Opry show from Ernest Tubb's Record Shop forgot the clock and ran 'til early Sunday morning. Beginning at 10 oclock Saturday night, Pamper Music Company held the Saturday night dance in the Municipal Auditorium, hosted by Hal Smith. . .and the windup event of the official program was a coffee clatch, where Don Law, Frank Jones, and Gene Ferguson filled the cups at 7:30 a.m., in the Hermitage Hotel. And that did it.

We've mentioned most of the important events which took place during the convention. But, everything is relative and "important" means different things to different people.

To the girl with the Brownie camera, who snapped a picture of her favorite star or maybe posed in the picture with him. . .that was important.

To the deejay who just happened to meet a well-known "name" in a hotel lobby, and got an exclusive interview. . .that was important.

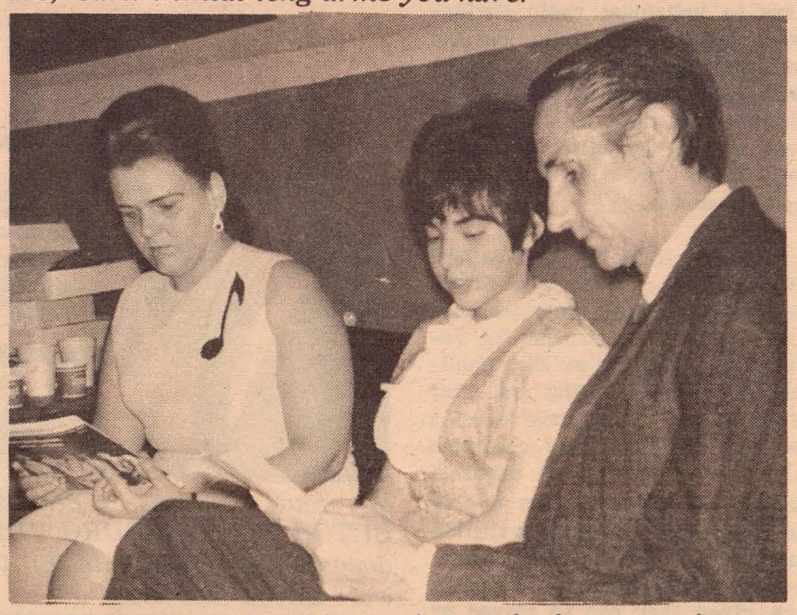
To the visitor who was interviewed on the all-night show, and was heard by the folks back home . . .that was important.

To the songwriter who got a new idea, to the singer who got a recording company interested, to those who merely observed. . . these things were important.

And to the lonely ones, who met a kindred soul. . .that can be very important. So now the convention is a newly written page in the 40-year history of the Opry. And the work of performing continues. The wheels will roll down the highways, the planes will take off and land, the lights will go up in small schoolhouses and giant auditoriums. . .as the magic of country music continues to weave its Pied Piper spell. . .for fans around the world.

Jimmy Lancaster, Louis Buckley, Mr. and Mrs. Stan Hitchcock, and Jim Slocum. . .in a happy Convention mood.

Ray Price, Carl Butler, Buz Wilburn, and Pearl Butler. Gee, Carl. . .what long arms you have!



Gerri Lynn and Debbie Lori Kay, both new artists on the Columbia label are interviewed by MCN staff chief writer - Harris Martin.

Anderson Signs With Stallion Music

Bill Anderson, who has won more BMI songwriting awards than any country writer in history, has signed to write for his own publishing firm, Stallion Music, Inc.

Anderson also announced last week that Hubert Long is the newly appointed Vice President and General Manager of Stallion Music and will handle the company's operations. Stallion will headquarter in Long's new office building at 806 - 16th Avenue South, Nashville. Moneen Carpenter will be secretary of the company and Audie Ashworth will be in charge of song material and placement.

Stallion songs have already been recorded by LeRoy Van Dyke on Warner Brothers, Connie Smith on RCA Victor, Weldon Myrick on RCA Victor, and Anderson's Po' Boys band on Decca.

NEED RECORDS WILL PLAY

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KRCN
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John Henry
KART
116 South Lincoln
Jerome, Idaho

Merrill R. Griffing
KCOG
Box 427
Centerville, Iowa

WSBP Radio
P. O. Box 547
Chattahoochee, Florida 32324

Rodeo Rick
KCIN
Victor Valley Shopping Ctr.
Victorville, California

Teen-Scene

Continued from page 16

column written entirely on country and western music, and about sons and daughters of famous country and western music stars.

I am asking you teen-age readers of Music City News to help me write future articles. Please write me in care of this newspaper what you think of country and western music, and country and western singers.

Who is your favorite country singer and why? Let me know whose daughter or whose son you would like me to interview. I want Teen-Scene to be your column.

Any country and western artists who would like to have their records reviewed by Teen-Scene column should send them to: Teen-Scene Record Review, P. O. Box 975, Nashville, Tennessee. An impartial panel of teenagers will review each record received, and the results will appear in this column.

A 2-BARREL HIT!

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"Poison Memories"

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Music City, U.S.A.

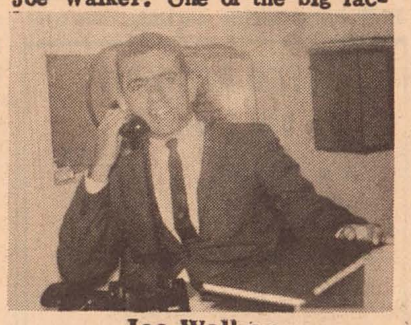
Business Report.... By Bill Brittain

* *

HATS OFF DEPARTMENT.... The Music City Advertising Federation should be given a great big pat on the back for their "DIAMOND AWARDS COMPETITION FOR ADVERTISING EXCELLENCE"..... in which winners will be presented an attractive award in the form of a personalized plaque at a fabulous formal DIAMOND AWARDS BANQUET on March 17, 1966. Since this is open competition, everyone in advertising within a seventy-five mile radius of MUSIC CITY is eligible. All entries must be created or produced locally . . .however, you may enter as many pieces as you wish. Forms for entering the competition may be obtained from the Nashville Advertising Federation or you may call for further information at NAF headquarters, 242-0680. We CAN pass along the cost. . .Each single entry, $5.00. . .Each series, $7.50. . .Single entries in any classification, $5.00. . .and a complete comprehensive campaign (print, radio, television, etc.), $10.00. Gentlemen, this should do great things for the advertising business in MUSIC CITY, USA.

***

PHENOMENAL . . . . .would describe the success of the Ernest Tubb Record Shop in Music City. In just three and a half years, the ET Record Shop has grown from just four employes to fifteen and from one store to two. But, the thing that makes E.T. the happiest (I'm sure) is that it has tripled its volume in that time. E.T.Record Shop #2 is in Columbia, Tenn., and minding the store will be Jimmie Pinson. The Columbia operation is under the capable supervision of E.T. (Music City) Record Shop manager Joe Walker. One of the big fac-



Joe Walker

tors in the success of the mail order house has been the shrewd and imaginative ability of the store's assistant manager, Ray Horton, who designs the majority of the mailing pieces sent out by Ernest Tubb Record Shop.

WSM's MIDNIGHT JAMBOREE, from the ET Record Shop, will certainly have to claim a lot of the credit for the fabulous success of the business and the personable salesman who does the show, Grant Turner. It's a little less formal even than the Opry and is packed each Saturday evening when the Opry crowd moves

Raymond Horton

from the Opry House to the record-filled and country music saturated surroundings of the Ernest Tubb Record Shop at 417 Broad Street to hear the top stars of country music and some newcomers, too. One such who appeared at the shop recently was Tommy Smith, the singing hair stylist, whose new record on "Hand" is "Whiskey Joe" b/w "By the Sea".

***

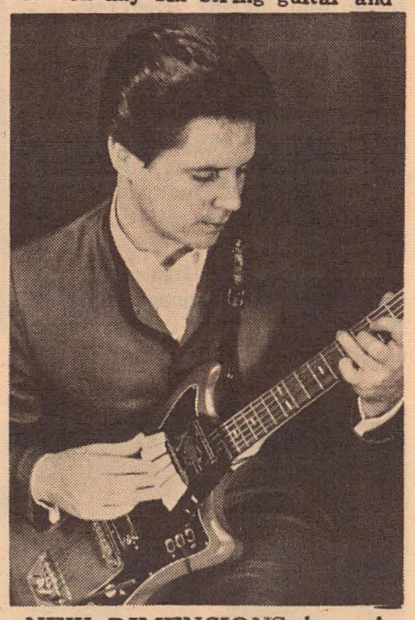
GOOD BUSINESS for your hometown station would be to enter a contestant in the Miss Country Music America contest. October 1966 has been proclaimed Miss Country Music America Month by Governor Frank Clement of Tennessee. For details on how your station may enter a contestant write: Ann Fagg, Secretary, Miss Country Music America Pageant, 231 Sixth Ave., N., Nashville, Tenn. Colonel Tom Hensley, who has been associated with the Miss Tennessee Pageant and the Miss America Pageant for the past ten years, is the executive director of the Miss Country Music America Pageant. A great guy, whom I had the pleasure of meeting in Jackson, Tenn., during the 1964 Miss Tennessee Pageant. Mercer Lee Price, of Ormond Beach, Fla., will furnish the scholarship to Miss Country Music America. The pageant will do great things for the 1966 convention here in Music City, USA. It will be worth thousands of dollars to individual radio stations who sponsor the girls, and the benefits the girls who will enter will derive will be numerous. But, the greatest thing about this contest is the "Beautiful" image it will build for our business of country music.

***

WHAT'S NEW IN THE MUSIC BUSINESS. . . .Shepard Stern, president of M.M. Cole Publishing Company, announces the release of a new and exciting publication entitled, "Sing and Play Folk Songs". The book features selected ballads from countries around the world, and different styles and types of songs to give an interesting contrast in rhythm and mood. A variety of accompaniments, piano, guitar, or autoharp, are given that can be played by teachers and students. For information write: John Booth, M.M. Cole Publishing Co., 251 E. Grand Ave., Chicago, Ill. 60611.

***

GUITAR STUDENTS who have difficulty coordinating right and left hands can take heart. The Norwood Company, Morton Grove, Illinois, is the answer to your problem. Norwood has on the market a new instrument called the KeeTaar. . . .a keyboard job that fits on any six-string guitar and



NEW DIMENSIONS in guitar playing are now possible with KEETAAR, a new piano-like instrument which strikes the strings to produce a different sound. The KeeTaar, manufactured by Norwood Co., Morton Grove, Ill., permits the guitarist to introduce more intricate finger patterns and to play an infinite variety of rhythms. Students are said to play more interestingly and make faster progress by being able to concentrate on left hand fretting.

permits a student to concentrate on left hand fingering patterns while leaving picking, plucking and strumming until fingering is mastered. The heart of the KeeTaar is its piano-like action. When one of its six keys is depressed, a small hammer strikes the string, sounding it. Virgil Lynch, of Norwood, tells us guitar teachers are impressed with the fact that exceptional results are being shown by students who can make faster progress by not having to worry about the right hand doing something completely different from the left.

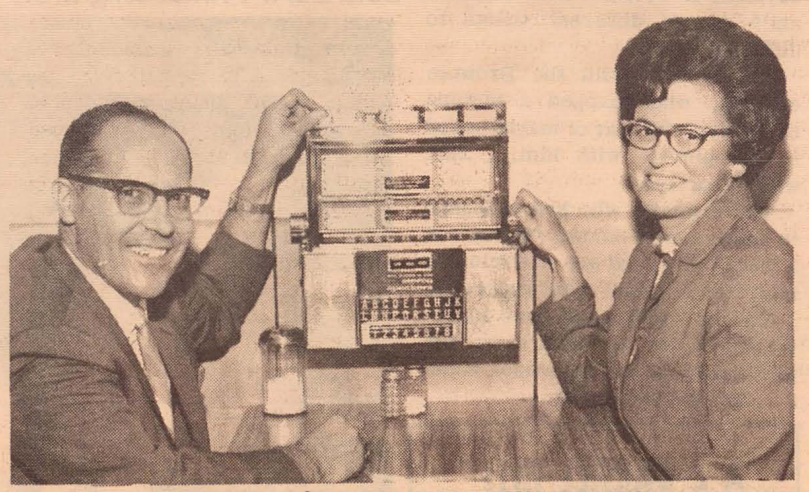
It's possible that pros might start using them, too, because you can obtain a new dimension in sound with this new gadget.

***

HAVE YOU HEARD, or seen the new Seeburg "Discotheque" vending music makers? (We don't dare call it a juke box.) Well, we dropped into Marchetti's, a favorite habitat of many of Music City's pros in the business, and could have sworn we were in a professional recording studio hearing a playback. All of the professional reproduction components are put into these new machines to give you the most near-perfect repro-

Continued on Page 21

Mr. and Mrs. Joe Marchetti preparing to make selections on the SEEBURG Multi-Channel Stereo Console which is the heart of the five-thousand dollar installation in their restaurant on 18th in Music City.



Mr. Stub Thomas, of SAMMONS-PENNINGTON DISTRIBUTOR FOR SEEBURG "DISCOTHEQUE" and his wife deposit the first coin in the newly installed Seeburg wall unit at Marchetti's.

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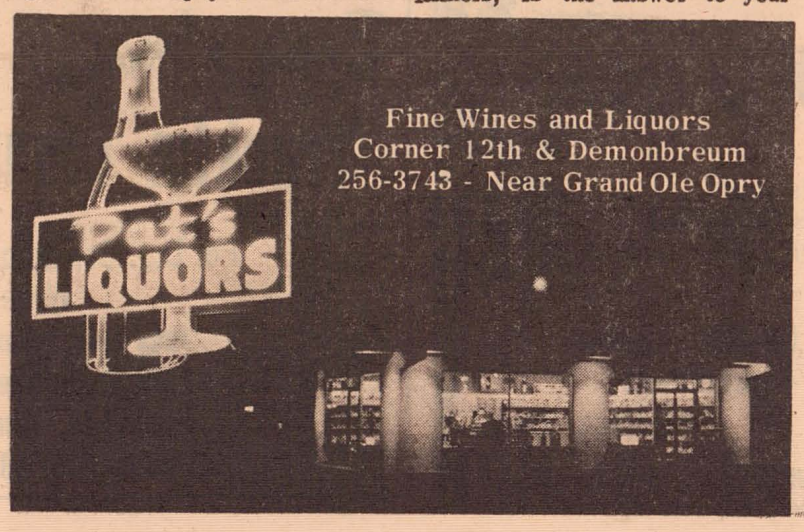

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"WORLD'S MOST EFFICIENT MAIL ORDER DEPARTMENT"

When you add these three important phases of a business together, the answer is, "CUSTOMER'S SATISFACTION". Whether you're seeking information about your favorite record, or ordering the record itself, you are sure to get the utmost in service and satisfaction, that ONLY YOU deserve, by the efforts of experienced and dedicated personnel, who make up the staff of the "WORLD'S MOST EFFICIENT MAIL ORDER DEPARTMENT."

MID-NITE JAMBOREE offers the greatest in money saving values. Broadcast live from the ERNEST TUBB RECORD SHOP, every Saturday night immediately after the opry, over WSM, 650 on your radio dial.

"ONLY THE VERY BEST IS GOOD ENOUGH FOR YOU"

Business Report

Continued from Page 20

duction sound of your favorite artists possible. The sound is magnificent, so, we asked about it. Joe Marchetti, vice president of Commerce Union Bank in Music City, gave us the run-down. It plays albums and singles. The various speakers, placed strategically throughout the restaurant, create a dazzling effect. And, in the booths you can hear your own personal, private stereo without imposing on the other customers who are busy with conversation.

The equipment is owned by Mr. Marchetti's old friend, Louis Buckley, owner of Buckley's Record Shop on Church Street in Music City. Mr. Buckley services the vender with records and that's really no problem since Buckley eats all of his meals there. The Seeburg at Marchetti's is one of the largest installations of its kind in Music City and the reason is that two of Country Music's best friends in our town have joined forces to bring the Marchetti customers the best sound around.

The new Seeburg is distributed in this area by Sammons-Pennington, Inc., at 214 - 6th Ave., South, and not only makes beautiful sounds but, also, makes beautiful decor for any place. Mr. "Stub" Thomas, at Sammons-Pennington, is as proud as a mother hen of this new "brand" of music and has every right to be. . .It's great!!!

While listening to this new sound we naturally got into a conversation about - Guess What? Yes, "music" ultimately wins out in any conversation in this town. And Joe Marchetti, being a business man who appreciates what the music industry has done for our community, was more than willing to discuss this valued subject. Joe, who looks after people's money in the day time and their appetites at night, and both very capably, also is interested in what's going on in the music community. One comment that impressed me was, "You know, I believe the people of Nashville are just beginning to realize what a big business music is in our town." Those of us who have been closely associated with music in one way or another HAVE sorta taken the fact that music is big in our town for granted. We just supposed that everybody knew how much revenue and prestige this town derives from the business of music. But, Joe is right. Many of the Music City Fathers are just coming to the astounding realization that this sixty-million dollar a year business should be cultivated and given some recognition!

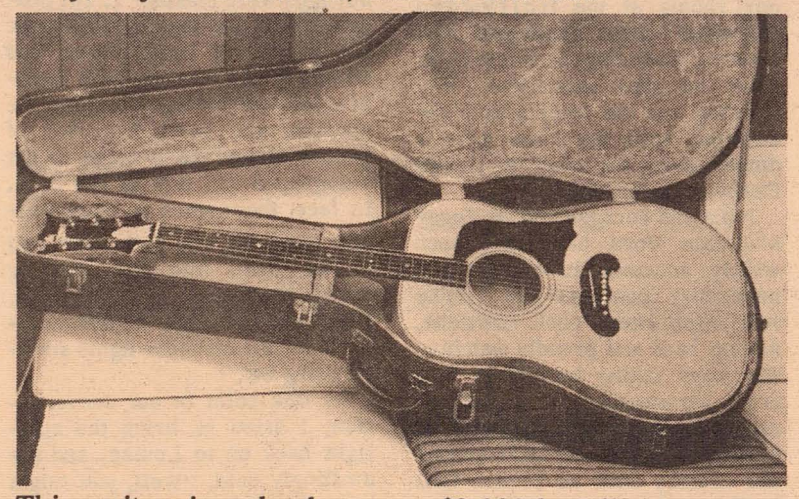
For example, the first time in over 14 years of WSM Grand Ole Opry celebrations, the Chamber of Commerce held a breakfast for the music people at which Roy Acuff, the "King of Country Music", was asked to speak. Accustomed to appearing before groups as he is, Roy managed to get out a few words in favor of Country Music, and spanked the Music City Fathers verbally by pointing out that they ought to get behind the Grand Ole Opry with all "Shoulders" and promote Music City, USA. In his own inimitable words, Roy said something to the effect that it had taken long enough for us to get recognition the hard way, and that we should put up signs on all the main thoroughfares into the city saying "Welcome to Music City, USA, Home of the Grand Ole Opry". And then he added, "And not just little ole bitty signs, either."

It's not too unusual to see a crowd of people around a performer on Music Row. But, out on the street. . .that's something else. But that was the scene the day Billy Grammer walked out of the plant with his first guitar, just off the assembly line. They were all listening to the tonal quality and admiring the design with astonishment, because it's truly a fine guitar.

With a great grin on his face, Billy's next stop was Music City News, where again he unveiled his masterpiece and, with a master stroke, produced one of the most beautiful tones we've ever heard in a guitar.

It was a whirlwind trip to Music City News, but in that short time, we learned one very important thing about the Billy Grammer Guitar. It's got to be quality. While Billy was expounding on the virtues of his newly manufactured instrument, a phone call from his Poplar Street plant interrupted our conversation. "O.K." quirped Billy, "I'll be along in ten minutes." (He was due shortly in Knoxville to film a TV show.) "Oh. . .did that shipment get in yet. . . .not Sitka spruce. . .then send it back. . .he knows instruments and we can't use anything but Sitka, so send it back. . .if he can't supply us then we'll have to get it somewhere else." Then Billy quickly returned to his sales pitch on his guitar, which to him is a dream-come-true. But that conversation on the phone epitomized his feeling probably better than he realized. For, as he had told this reporter earlier, nothing but quality will go into a Grammer Guitar. And it certainly was quality that we heard come out.

Work stopped momentarily at MUSIC CITY NEWS offices when BILL GRAMMER stopped by to demonstrate his first guitar off the assembly line at his Music City plant. From left to right, Dixie Dean, Grammer, Gail Holly, Phyllis Dickinson, and Pat Gilbreth.



This guitar is valued at over $8,000 by Billy Grammer because it's his first and that's how much time and money he figures went into the production of No. 1 off the assembly line.

Bill expects to produce from ten to twenty of these fine guitars a day this first year. And, with the market the way it is with guitars, he'll sell all of them as they come off the line.

The guitar business grossed 75-million dollars last year and is expected to double this year. And Music City, USA, is fortunate enough to have the first flat-top guitar manufacturing plant in history adding just that much more to the growth of the music industry in our town.

Although Grammer's plant is the first in Music City to manufacture flat-tops, we must point out that for some time now Sho-Bud has been engaged in the manufacture of steel guitars, another fine product. So, just like the music that is produced in our town, so are the instruments on which to play that music - which proves something that we've always known - quality sells. Congratulations, Billy Grammer and associates, on this great contribution to the economy of our town. . . .MUSIC CITY, USA.

***

The Music City Recording Industry will be honored by a lampooning by the Sigma Delta Chi during their Gridiron show in Music City at the National Guard Armory beginning at 6:30 November 12. The professional journalism fraternity puts on the show each year, using their members to enact the skits, poking fun at people and politics. It's considered an honor to be included in the fun-making show and we're happy to know that the music industry of Music City is a part of the hilarity.

***

MR. WILLIE BROWN

A man who has been in on just about every major construction job on Music Row was recently honored by the men of his industry with an award for his contributions to the construction industry.

Mr. W. R. (Willie) Brown was presented the award last month at the national convention of the Construction and Plasterers International Association in Minneapolis, Minn. Mr. Brown's firm of Brown and Davies Plasterers were the contractors for plastering such Music Row structures as the new Columbia Studios, the Decca building, the new RCA Victor Studios, and the BMI building. Brown and Davies has also been awarded the contract to plaster the new Hubert Long Agency building on Music Row.

This is an excellent example of how the music business touches all of us, ultimately. The very fact that the men of Mr. Brown's own industry have seen fit to place such a high honor on him points out the fact that whatever goes into the music business in Music City, USA, must be quality.

THANKS DJ's

For Playing
"Great Big Tears"
From
Claude King's
"Tiger Woman"
ALBUM

SURE HITS FROM SUR-SPEED

Patty Oden
"YOU CAN'T HAVE HIM"
B/W
"SAY A PRAYER AND BE GRATEFUL"

Beverly Buff
"We're Just Going Through The Motion Of Being In Love"
B/W
"KNOWING YOU"

LOU REICH
sings a new novelty tune
"MAKING A MAN OUT OF A BOY"
B/W
"9X6X3"

LEROY CORDER
new release
"HEARTACHE AFTER HEARTACHE
B/W
"IF MY LUCK HOLDS OUT"

SUR-SPEED RECORDS
601 EXCHANGE BUILDING . NASHVILLE, TENNESSEE

The "Woman" Behind The Man

Continued from page 17

Our sponsor also likes for the show to appear in rural areas, and they have given away tons and tons of Martha White flour and corn meal on these shows. So, people in small towns get to see their performances where otherwise, they might not get an opportunity to drive into a large town to see the show.

I have managed to set the show in several nation-wide television programs. The first one they worked was a Revlon Revue Special, "Folk Sound-U.S.A.", in 1960. Since that time, they have appeared on a number of other network shows. They have had their own syndicated television show for several years, sponsored by Martha White.

"One very important television show, of course," she went on, "is the Beverly Hillbillies. This show stimulated nationwide recognition for the group. They play the theme music for the show and have also made several appearances on the program. Mr. Perry Botkin, the former Music Director for the show, phoned me three weeks before the show went on the network, and said they would like to have Flatt and Scruggs record the theme for the show. I had read about the new series in the trade papers, but I didn't have any idea what kind of image the show would have, since the word hillbilly is supposedly not a very acceptable word with musicians. After discussing this, Mr. Botkin assured me there was nothing derogatory about the show. Two days later, he was in Nashville, the theme was taped, and he was on his way back to California. Just before the show went on the network, I phoned him that I thought the theme would make a good record. Two days later, he was back in Nashville, the theme was recorded by Columbia Records, and in five weeks in the Top 100 in the trade papers. Flatt and Scruggs had their first "pop" hit. In the meantime, the Beverly Hillbillies had a hit, the show was in No. 1 position nationwide for almost two straight years!!!!"

On Lester and Earl's last appearance on the Beverly Hillbillies, Mr. and Mrs. Cohen Williams, Lester's wife, Gladys, and Louise went to California for the filming. "We were treated like royalty" Louise reports, "Mr. Paul Henning, the writer and creator of the show, met our plane, our rooms at the Hollywood Roosevelt were decorated with flowers, and a huge basket of fruit. After the show was filmed, Mr. Henning and the other people associated with the show gave a dinner party for us at the Brown Derby in Hollywood."

Flatt and Scruggs and the Foggy Mountain Boys have also been widely accepted in college and university concerts and Louise will often attend such functions, sitting back and proudly watching the boys taking bow after bow from Massachusetts to California. They have also appeared in a number of concert halls across the country such as Jordan Hall in Boston, Carnegie Hall in New York, and have made 2 appearances in the Hollywood Bowl in Los Angeles. On their first appearance in Carnegie Hall they were received with great enthusiasm. Columbia Records arranged to record the concert, and a part of it has been released on an album. Robert Shelton wrote on the liner notes "No name in the music world looms larger than Carnegie Hall in New York City."

For singers and instrumentalists in the world of classical music, Carnegie Hall is a prestigious mountain to be climbed. In the fall of 1962, when folk music was enjoying its greatest concert season so far, in New York, a succession of folk performers appeared in the historic auditorium, and on the night of Saturday, Dec. 8, 1962, Country Music and Louise Scruggs had their shining hour at Carnegie Hall with the appearance of Lester Flatt and Earl Scruggs, and the Foggy Mountain Boys. "The audience was a typical one for Manhattan," Louise recalls, "a mixture of everyone, getting along just fine, and united in their love of the great music Flatt and Scruggs were making".. The program was one that a folk-music fan would not soon forget, and to me it will always be a memorable experience, also. After the concert was over, hundreds of people flowed back-stage to get autographs and talk to the boys. In fact, there were so many people lined up, the policemen had to let them into the dressing room in groups of 12 and 15. Flatt and Scruggs signed autographs until the house lights started going out."

At this point in our conversation, I tried to bring the spotlight back on to Louise, and she smilingly said, "Well, you might say that I have an unusual occupation of trying to be a wife, mother, housekeeper and booking manager for a show". She then switched the spotlight back onto the family. "I try to arrange my time so that I can spend as much as possible with the children and Earl. Our oldest son, Gary, is 16, Randy is 12, and Stevie is 7. And, they all have different interests going. Gary and Randy are both learning to play musical instruments. Gary has been taking trumpet lessons in school for six years and Randy for three years. They both are learning to play the guitar, and Randy plays the auto-harp. He has appeared on Lester and Earl's television shows on two different occasions. Gary is the Assistant Drum Major this year in Madison High School and he, and three of his friends at school have a combo organized. Gary, Randy and Steve are all baseball enthusiasts. Randy collects baseball cards and the last account I had of his collection he had over 2,000. He was in a baseball league this past summer and pitched a no hitter which got him mentioned in the local newspaper.

So, aside from trying to keep the household in order, Louise books the Flatt and Scruggs Show, sends out promotion material, answers fan mail and inquiries, puts the song book together which the group sells on the road, and helps find songs for them to record.

The Scruggs's music library runs the gamut from authentic music, country, folk and contemporary-folk, blues, and jazz -- like Joan Baez, Bob Dylan, Al Hirt, and some of the old time performers from several years ago. There are some Beatle albums too. "Our children enjoy music" Louise explains, "and we don't try to influence them with any particular type. We think it is best for them to try to enjoy many different types in order to have a broader musical appreciation. For instance, Gary asked Earl to show him some chords on the guitar one day, Earl showed him, and he is becoming a good guitar player".

Says Louise of Lester and Earl's music "I don't put their music into any particular category. They play a wide variety of folk, contemporary folk, and

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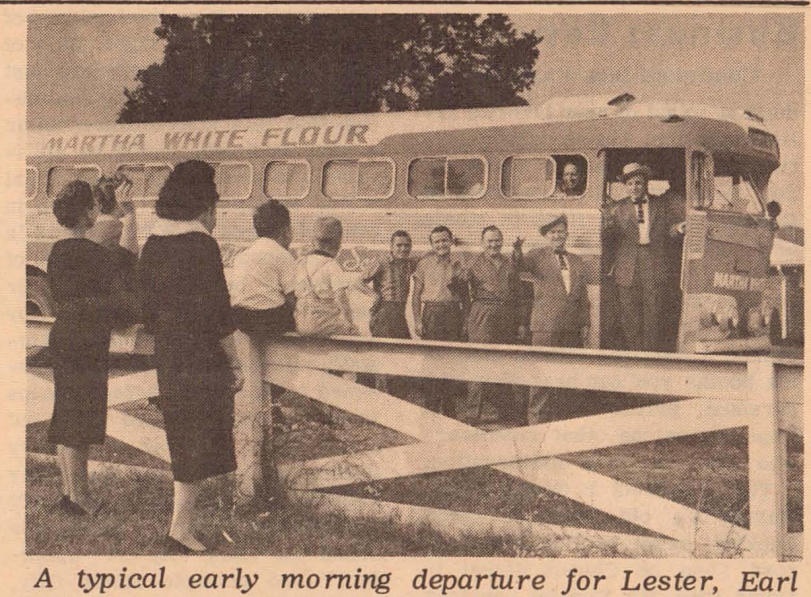

A typical early morning departure for Lester, Earl and the Foggy Mountain Boys as Gladys Flatt, Louise and the family wave goodbye.

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43

AWARD WINNING COUNTRY HITS BY FOUR COUNTRY STARS

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. FALLEN ANGEL
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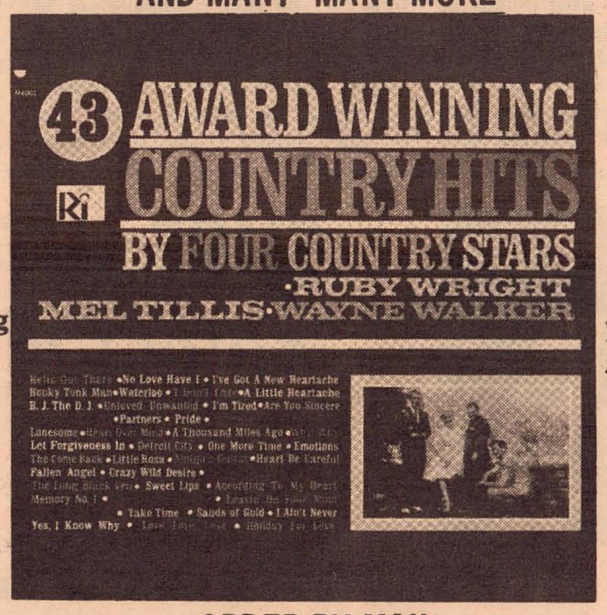
. ARE YOU SINCERE?
. WATERLOO
. HEART, BE CAREFUL

AND MANY MANY MORE



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The "Woman" Behind The Man

Continued from page 22

country. Their music is sometimes called bluegrass, but I don't classify them into this category. However, they were responsible for popularizing the name that was tagged onto their style of playing. This word didn't come into use until the mid-50's. It was a combination of Earl's banjo playing, Lester's singing, and the groups interactive collective musicianship that brought recognition to this style".

Once again, I tried to bring the focal point back on to Louise, and she went on, "We have two great A & R Directors with columbia Records, Mr. Don Law and his assistant, Frank Jones, who supervise Lester and Earl's recording sessions. Lester and Earl have just completed an album that I think is one of the greatest they have ever recorded. It will be available in January." (Well I didn't mind that plug at all, having had a song recorded in this album!) Another of Louise's projects has been helping Earl lay out a banjo book which he has written, (and this news I personally know will be welcomed by the many thousands of inquiries, some of which I've helped Louise answer). It gives Earl's life story, approximately 50 pages of music and tablature on how to play the banjo, exercises for beginners, and general information on the banjo. It, too, should be available in music and record stores in January.

The Flatt and Scruggs Show has the distinction of having had the same members in the group for a number of years. As Don Law once stated, "They don't have to say much to each other, it just flows out." Paul Warren has been with them since 1953, "Cousin Jake" since 1954, and "Uncle Josh" since 1955. Earl Taylor is a new member of the group. Louise proudly says, "They are all like members of our immediate family, and they do feel like they are."

Before I left Louise handed me a piece of paper, saying, "Perhaps you can use that." It was written by Mrs. Nat Winston Jr., wife of the banjo exponent and said: 'Louise Scruggs? She's too complex a person to try to describe in a few words. People tend to underestimate her. For ten years I've known her as a very feminine and gentle lady, a warm and tender mother, a grand cook, a compassionate and generous friend with such a wry sense of humor (when I called her on a very busy day and asked how she was she answered dryly, "Compared to what?"). Louise is the kind of wife that makes Earl the envy of other men. . . . All of these endearing qualities and in addition she is so sharp and shrewd a business woman. That she can so successfully handle so many roles has always dumbfounded me. I guess Louise comes the closest of anyone I know to fulfilling the old formula: Act like a lady, think like a man, work like a dog.'

But after all is said and done, she's still the world's worst fisherman!

I laughed and asked Louise to give me a few words in conclusion and she sat down and typed up the following. "In summing all this up, I would say my 'job' has been a very gratifying one for me. I can't think of anything else I would rather do. I get a personal satisfaction out of every accomplishment the group makes. I have watched them with pride when they have received awards from the trade for their efforts, listened to the thundering applause when they performed in concert halls, three encores and a 10-minute standing ovation they received on an appearance in New York, and stood and watched in amazement and awe to see so many people accept their music. Sometimes when I seem to get 'bogged down' with work, I ask myself if it is worth the effort. The answer always comes out the same . . . every minute of it."

Next month: The wife of the "King of Country Music", Mildred Acuff will be in the spotlight with a most interesting story. . . . don't miss it!

Pilgrims The World Over Visit Jim Reeves's Grave

I didn't come to see the country," stated Mrs. Janice Cameron, in her crisp Scottish brogue. "I came for the sole purpose of seeing Jim's grave.

It was a chilly late October night, and the middle aged scotswoman shivered as she, Mary Reeves, Blue Boy Bud Logan and I turned and walked into the lobby of the Nashville Municipal Airport.

Mrs. Cameron had just flown in from Dallas after paying tribute at the graveside of her singing idol, Gentleman Jim Reeves. She had, a day earlier, traveled to Nashville from Glasgow, Scotland expecting to find the grave here, only to learn that it was, in fact in Texas.

At Nashville Municipal Airport, Mary Reeves chats with Scottswoman, Mrs. Cameron, after proudly showing her the Music City showcase display.

Mary Reeves, upon being notified of the arrival of such a devoted admirer of her late husband, proceeded to buy a return ticket, which enabled her to complete her pilgrimage.

"There'll never be another singer like Jim Reeves," Mrs. Cameron said softly. "When he sang it was from his heart, and really touched you. Mrs. Reeves is a wonderful lady," she went on, "and never will I forget her gracious hospitality. The grave is in a lovely spot, [illegible] oak tree. There were flowers everywhere, and it was so quiet and peaceful."

I inquired about Jim's present popularity in the United Kingdom, and she told me that it was greater than ever. "Do you know," she said, "when news of my trip leaked out, I received over forty letters requesting snap shots of the grave."

"Isn't she a lovely lady?" smiled Mary as we walked out to the car.

Mrs. Cameron spent a couple of days with Mary Reeves before returning to Scotland and no doubt she is still talking of her visit to "Gentleman Jim's" grave.

"Metronome" Award To Owen Bradley

Mayor West presents Owen Bradley with the first "Metronome" award.

Owen Bradley, A & R director for Decca Records in Nashville, was the recipient of the first "Metronome" award, presented by Nashville Mayor Beverly Briley at the 40th anniversary show of the Grand Ole Opry.

Bradley was cited for his contribution to the music industry in Nashville. He organized the first commercial recording studio in the city, encouraged other companies to select Nashville as a recording center, and worked with scores of artists over the years.

During the early recording years Bradley served as WSM's Musical Director, and continued to lead his own band until the early 1960s. He recently built another studio -- this one principally for filming -- east of Nashville.

Bradley worked with both country and pop artists over the years, and among his close friends are Pete Fountain, Al Hirt, Dinah Snore, Pat Boone, Snookey Lanson and virtually everyone in the country music field.

Bradley's old quintet also provided back-up music for many of the Bing Crosby records.

An accomplished musician as well as businessman, he probably helped more artists along the way than any individual in the business.

The Metronome award -- the first such presented -- is a symbol of the growth of the music industry in "Metro" government, which Nashville adopted in 1963. The Metronome is gold-plated, and will be given each year to an individual who has made an outstanding contribution.

The idea was devised by Mayor Briley, who wanted to give recognition to the most outstanding representative of the industry.

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MORE THAN WE DESERVE • SLIPPIN' AROUND • BACK STREET AFFAIR
YES, MR. PETERS • ONE BY ONE • WE COULDN'T TELL A CHILD
DON'T LET ME CROSS OVER • JUST BETWEEN THE TWO OF US

Back in March, when Roy Drusky walked into a Nashville recording studio, he had no idea of doing a duet. The hands of the big clock on the wall had crept around until there remained only ten minutes of "time" when Jerry Kennedy (Mercury A & R man) told Priscilla Mitchell, who was singing background, that they needed a girl voice and asked her to give it a try. She did, and for months "Yes, Mr. Peters" reigned across the nation as the No. 1 country record, as well as making an impression on the top 40 charts also.

"I was in a state of shock," Priscilla laughed across her kitchen table, when we sat a few days ago, discussing the success that 1965 had brought, first with "Yes, Mr. Peters", next with her appearance with Roy on the network Jimmy Dean Show, and now with their new fast climbing duet "Trouble On Our Line". By popular demand, "Trouble On Our Line" was pulled from the album, "Love's Eternal Triangle", another fast moving item on the Mercury sales list.

"Pete Drake was on the album session," Prissy went on, "and he is the best session person in the world. He keeps everyone happy. He joked about Roy and me singing all those triangle songs, and kept everyone broke up." Roy has worked with Pete for years, however, and retaliated. Knowing that Pete had a song on the session, he held it until last, saying after each number. "Well, let's save it, and see if we have time." The song, "We Couldn't Tell A Child" did get cut, though it was a nervous Pete who folded his steel at the end of the session.

"This is the first interview I've ever had," Priscilla (known domestically as Mrs. Jerry Reed Hubbard, or Prissy) remarked as she fixed me a cup of coffee, "and there's really nothing about me that's exciting, except Jerry. I just cook, sing on sessions, wash dishes and answer the phone." When she said "phone" however, we both laughed as we realized how much the telephone has contributed to her career.

Prissy has been married to recording artist and musician Jerry Reed for seven years. They were married in Atlanta, Ga., and Prissy recalled the night they got engaged. "We had been riding the rock-o-lane, over at the state fair, and we came home, both as sick as mules. We just flopped down on the couch, and as I leaned my poor sick head on his shoulder, Jerry slipped an engagement ring on my finger. It was my birthday, and he was determined to give it to me on that day." I told her that was a new approach to an engagement, and then inquired about the wedding. "Well, we'd sent out engraved invitations and then Jerry's draft notice was set up, and we had to type out postcards changing the date." At that point I hated to even ask about the honeymoon, but Priscilla went on "We went on a quick promotion trip for our honeymoon. Jerry had a record out called "Soldiers Joy" and the promo' man wouldn't even let me walk down the street with him. He didn't want Jerry's fans to know he was married, and so there was my husband, dressed in a rawhide suit, with fringe and everything, and there I was, walking behind, carrying his musket!"

Priscilla has been working Nashville sessions for 3-1/2 years now. She recalls her first, a demo-session for Ray Stevens, "I sang with Delores Denning and Marijohn Wilkin, and I guess it must have been alright because two days later, Gordon Stoker of the Jordanaires called me for a Jimmy Dean session. It was the follow up to Big Bad John, and I was scared to death. After that, people kept calling me for sessions. I'd had no training. I just had to learn fast. It's much easier now-a-days, now that I know everyone, and everyone really has been good to me."

The Reeds have one daughter, Seidina, aged 5, who in turn, has one white toy poodle, namely Fifi, who is "mean as a snake"! When Jerry enters the house she barks at him to pull off his shoes so that she can bite his socks. "Would you believe," Prissy asked, "the instructions that came with that dog, 'feed three times a day and a bedtime snack'!!"

Jerry has played golf for two years and has a 12 handcap, which Prissy remarked, "is mighty good". She, too, plans to take up the game. "I tried water skiing once, but I'm about as co-ordinated as a bull," she laughed.

Unlike Roy Drusky, who spends a lot of time on the road, Pricilla will not leave home unless she absolutely has to. "I hate to leave my family," she explained. "Once I went to Cincinnati on a promotional trip, and our phone bill went up $22 in two days. I don't even like to eat by myself. At the studio, between sessions, I will often eat a can of chili rather than go out and eat alone." On one promotional trip she made with her close friend, Margie Singleton, they drove into Chicago at 5:30 one morning, to find their reservations had been pulled. "We couldn't find a place to stay, and there we were, dirty and tired. We just sat on the curb, side by side, and cried together. We were on that trip two weeks and it seemed like two years!"

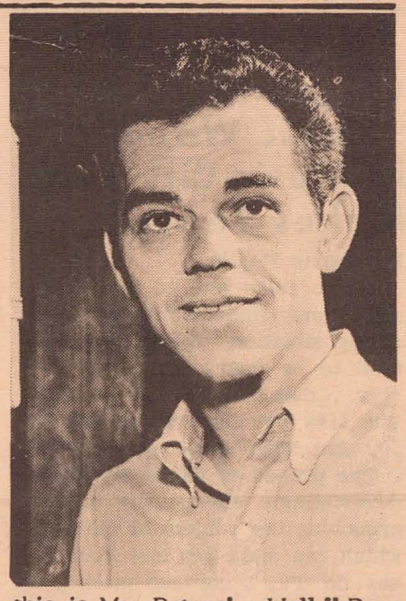
As I left, we discussed for a moment the Jimmy Dean show she was to do with Roy. "I've never seen myself on T.V. before, and when Hubert Long (Roy's manager) told me, I went all over the place. It just thrilled me out of my skull." Later, at the taping of the Dean Show, I sat across the aisle from Prissy, and asked her how she felt. All she could say was, "I wish Jerry'd get here!" Needless to say, she and Roy were more than enthusiastically received, as when what started out to be a ten minute recording was transmitted across the airways of network T.V., on an awards presentation show.

A couple of days after talking with Priscilla I stopped by Roy's office which he runs for SESAC, a music licensing agency, and as his charming secretary, Fern McLain brought in the coffee, we talked over "Yes, Mr. Peters". Roy was thrilled that the record had done so well, especially as it hadn't been done on many shows, owing to there being no girl to sing it with him. "A lot of people get upset when I'm not able to do it," Roy said. "It was so bad in Fort Worth recently, that Bill Mack (KCUL Radio) put on an apron and sang it with me. Out of a few times it has been done on the road, I'm sure that was the most successful!!"

Roy believes that "Yes, Mr. Peters" first happened in Houston. "Everyone thought it was just an area thing," he commented, "but it seems like it was KIKK that broke it."

The current Roy Drusky single "White Lightening Express" is doing well for him also, and he has a new album of "Greatest Hits". Roy laughed as he told me about how he sang "White Lightening Express" on American Swing-a-Round, which is hosted by Chris Lane on ABC-TV in Chicago. "I was singing in the middle of the street, traffic moving all around me when they filmed it, and it was raining. We were trying to hurry because of the weather, and after the fourth attempt we were half way through, when some nut came skating through on a skate board, and we had to cut and start all over!"

This is just one of the many amusing things that happen on the road all the time to Roy, and he went on to tell how a lot of people, when they find out who he is, will call and say "This is Mr. Peters" or "This is Mrs. Peters". "Once I was playing the Rivoli in Chicago, when someone said, 'Roy, here's someone to see you, this is Mr. Peters'. Well," Roy continued, "I'd had so much of that, I just laughed, only to find out that it really WAS Mr. Peters, Mr. Frank Peters, from Mercury Records!"



While we were talking, Hubert

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Jo Coulter
Waves The "Magic Wand" in Music City That Makes Beauty

By Harris Martin

Music folks who go into Television may find themselves in an acting situation, where they pretend to be angry with their co-star. . .then they kiss and make up. The kiss they can probably handle . . .but what about the makeup?

The preceding sentences are a devastatingly clever way of approaching the subject of makeup, which can make you look glamorous on TV. . .or can make you look like Sitting Bull's grandfather. Unless you've been handed a bow and arrow and TOLD to look like an antique Indian, the latter situation is hardly desirable.

And there's more to "makeup" than stopping at the corner drugstore for a circle of pancake and a sponge, and smearing your face with your own brand of goo.

Jo Coulter concentrates on the makeup progress of Prissy Mitchell, as air-time for The Jimmy Dean Show at the Opry House approaches.

Norma Jean, and one of the Dean Show cast, face the makeup artistry of Nell Stewart and Claudia Parrish, two experts with Jo Coulter Studios.

In the interest of public information, this newspaper assigned our Educational Editor, (me), to do extensive research on the subject. Expense was no object. I was given a free rein. . .which I hung on a passing horse. . .as I headed for the nearest telephone, to call Jo Coulter.

Jo Coulter is opening her own Makeup Studio, soon. . .and after considerable thought on the subject, she's decided to call it the Jo Coulter Makeup Studio. Now, this type of logic I can understand.

Jo is the lady who did the Makeup for Jimmy Dean's shows, which were taped at the Opry House. . . both this year and last year. She did Makeup for the folks on Leroy Van Dyke's Video-pilot. . .and she's worked with several individual artists who wanted to look their best on album covers.

"Our new studio will be in the new Capitol Records building," Jo said. "And it will be a thoroughly professional setup. We'll work with people on TV shows. . .where we'll help artists with any of their special makeup problems. And we'll also teach performers how to do their own makeup, when they're out on the road. I feel that artists need to retain their public image. . .whether they're on the street or onstage, and so we'll offer professional advice on many phases of good grooming."

I asked Jo what kind of makeup she uses. "We use Panchromatic makeup," she said, "to give an individual makeup style to each person. You know. . .makeup is really an Art. It's something that has to be learned. You need to minimize features which aren't particularly good. . .and bring out the good qualities. There are two different types of TV cameras, you know. The Plumicon tube is different, because it has a low sensitivity. Reds, oranges, and yellows appear dark on this type of tube. Normally, we would use rouge on an individual's face, but we have to know the technical aspects of the camera, too. . .and the entire concept of makeup for Color TV is different from black and white."

Jo said she will have several other makeup artists, working in her new studio. . .and they'll all be available for individual consultations. . .or full-scale TV productions.

"I think that the star's wives also play a part in the overall impression the public gets from a performer. So we'll be able to offer advice to women about their street makeup, too."

Right now, Jo and her assistants get a blanket fee for hand-

Continued on Page 37

Love's Triangle

Continued from Page 25

Long called and briefly talked over the Vanderbilt ballgame. "I'm a big sports fan, and I go whenever time permits," Roy grinned. He is also a great lover of horses, and has three, which he keeps in Madison where he, wife, Bobbye, and two sons, Tad and Twig, now reside.

Just home from a tour of England, Ireland, Spain and Germany, Roy is already talking about another overseas tour for Mr. Rogers, the same booker (via Hubert of course), and is looking forward to a visit from this Irishman, who has also taken good care of the Carter Family and Hank Locklin. "He's one of the nicest people I've ever worked with," says Roy. "He was a prince, boy, I like him. He's like my adopted father."

When I left Roy's office, I'd figured out why I'd heard people say of him "to know Roy Drusky, is to love him". It's just the way that he feels about and treats other people. A few nights later, I was talking to Buck Owens at the Jimmy Dean taping, when Roy walked by. Spontaneously Buck said "Man, that Drusky's sure a fine fella" -- "Yes," I agreed, "he sure is."

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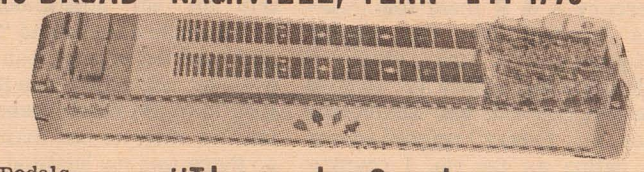

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Country Music's "Mr. Talent"

T. Tommy - Star Of Records, Radio, TV, Stage And Now Movies

By Harris Martin

T. Tommy. . .Portrait of an artist. . .as an artist.

It was long past the dinner hour, and lower Broadway in Music City was wearing the lights of evening. I parked near Fourth Avenue and walked toward Fifth Avenue, with Sho-Bud Guitar's showrooms as the immediate objective. They were shooting a movie there.

It was easy to spot the scene from a block away. A big Hertz van was parked in front of the building and the yawning darkness of the van's interior was rimmed with lights and cables and wires and microphones and a mass of assorted equipment. Four or five people stood on the sidewalk and looked through the big front windows. The front door of the building had been removed, and a heavy padded quilt was stretched across the opening.

I pushed the quilt aside and walked into the "movie set". A big professional 35mm camera, mounted on a dolly, loomed in the doorway . . . and it was aimed at a brightly lighted area, which centered around a glass showcase. Behind the showcase stood Shot Jackson, with a big colorful parrot riding his shoulder and blinking under the bright lights. Out of camera range . . . waiting for the director's cue . . . T. Tommy Cutrer mopped beads of perspiration from his brow.

T. Tommy waited patiently for the technical details to be completed . . . then ambled into the scene, as the camera followed the action. As you watched the easy-going attitude that made the scene go smoothly, you'd hardly suspect that you were watching a man with some immediately gnawing problems. It had been a long day, and the natural process of fatigue was at work. T. Tommy's wife was in a hospital in Jackson, Mississippi. He was scheduled to enter the hospital himself in a few days, for a kidney-stone removal. The movie had to be completed on schedule . . . and yet to be done -- after the movie -- were TV shows and radio shows and a routine of work that was to keep him busy from 9 a.m. to midnight . . . and beyond. But the scene on which he was working continued its calm professional pace.

During a break in the filming, I walked up and told T. Tommy I'd like to do an interview about his activities . . . whenever he could find the time. He told me he was staying with Jimmy Newman, while in Nashville, and I said I'd call later and see how his schedule was progressing. On this particular evening, T. Tommy had a conference with the director of the film . . . and it was going to take some time.

WSM's Anniversary Celebration was in full swing, and it was Monday morning . . . after the celebration . . . before I got around to calling the Newman household. T. Tommy was enjoying a bowl of "Gumbo", when I called . . . and he said he was doing a session at Starday at noon, and we could have our discussion when the session was done.

Around one o'clock I drove into the Starday driveway and went through the studio door. Tex Ritter was strumming his guitar and humming through a song, as Hal Willis . . . of The Willis Brothers . . . timed the song with a stop-watch. They were working on a "pilot" . . . or audition . . . radio show. And the announcer on the show, of course, was T. Tommy Cutrer.

I sat and listened for a while . . . then strolled out into the Starday offices . . . then back to the studio . . . and repeated this routine, as the hands of the clock kept going away from the lunch hour. About three-thirty . . . and just this side of malnutrition . . . they recorded the final opening-and-closing segments that wrapped up the show.

T. Tommy climbed into his car and I climbed into mine . . . then we drag-raced to the nearest restaurant on Dickerson Road. Well, it wasn't really a race . . . in fact, it was more like a drag . . . 'cause I was hungry! But when we got inside, T. Tommy said the Gumbo he'd had earlier was filling . . . so he ordered just cornbread and milk. I got the roast beef dinner and kept alternating a fork with a pen, as I made the following notes.

T. Tommy Cutrer was born in Osyka, Mississippi . . . which is just about on the Louisiana line. He first began announcing on radio when he was a day-student at St. Mary of The Pines . . . a Catholic school, in Chatawa, Mississippi. His career began in McComb, Mississippi on WSKB, which is now WHUY.

Then . . . as seems to be the pattern for the announcing clan . . . his activities kept him moving to a succession of stations. From McComb to New Orleans . . . to Jackson, Mississippi . . . to Memphis, Tennessee . . . to Houston, Texas . . . to Shreveport, Louisiana . . . then to WSM in Nashville, in 1955.

The wife of WSM's program director, in 1955, used to make frequent trips to Houstin, Texas. She was not particularly fond of flying . . . so she drove her car on these trips, and listened to the radio enroute. She heard T. Tommy on the air, and recommended him for a position with WSM . . . which eventually materialized.

"The first TV show I ever did was at WSM," T. Tommy said, "with Flatt and Scruggs. And I still did the show after I left there. I did all the Pet Milk shows, including national commercials . . . which ran on NBC news for several months last year. And . . . I got my own radio station last year . . . in partnership with Oren Zimmerman. Oren came to Nashville, to see me about buying some oil stock. We got to talking and decided to buy this station in Jackson, Mississippi. It's WJQS . . . 1400 on the dial . . . and a full-time All-Country station, located in the King Edward Hotel in Jackson. Now we're looking for another station."

I asked if the station is a successful property and T. Tommy smiled. "Yes," he said. "We more than doubled our billing in a year. And the success of the station is due to the fantastic staff of announcers we have there . . . and all the other people, too. Oren and I can both leave for 6 months, and nobody will miss us! I don't do any announcing on the station, but if we get a big account and they ask me to do the commercials . . . I do some of them. The station was a "good music" station when we bought it. They played everything from Mantovani to Lawrence Welk . . . but we run it like a Top-40 Country station now. We play two Gospel songs an hour . . . and all the announcers are "straight" announcers. They can all do good Newscasts. We don't have any "characters" as announcers. We believe that people listen to a Country station to hear Country Music . . . and they aren't interested in a fellow being cute!"

T. Tommy then mentioned the movie he'd been working in. "Hillus Buttram recommended me for the movie," he said. "Hillus is Technical Advisor on the movie, and It's titled "Music City, U.S.A." . . . which is worth a lot of publicity right there."

I asked T. Tommy where his home is now and he replied: "We live in Jackson, Mississippi.

No wonder T. Tommy and the Flatt and Scruggs group smile so big. This group has logged more air-hours than Guglielmo Marconi.

My wife, Vicky, and I . . . and our 5 children. I have three sons and two daughters -- Richard is 20 . . . Gary is 19 . . . Tyrone is 18 . . . Zelicia is 14 . . . and Zenette is 11. Richard is married, and he and his wife, Linda, live in Corsicana, Texas. Seven months ago they had a son . . . so I now have a seven-month-old grandson."

This last statement was delivered with considerable pride . . . and that's the way it ought to be. Then T. Tommy listed his hobbies.

"I love to hunt and fish. I don't like to get haircuts . . . don't like telephones . . . don't like autos that won't start! I love animals. I have a Toy French Poodle, named Te Juan. . . . A Siamese cat, named Ahab . . . and a Boston Terrier, named Mr. Presswood. I also have a 1920 Model-T Roadster."

I asked where he found such an automobile. "I found it in Milan, Tennessee," T. Tommy said. "I paid $1500 for it, and it cost another $100 to get it to Jackson. They took it to Jackson on a trailer. Now my new Falcon sits outside . . . and the Model-T sits in the garage."

T. Tommy took a bite of cornbread, sipped his milk, and continued: "I like to fly, too. I'm planning to buy a plane, shortly. I've just taken up flying since we've been in Jackson . . . and it makes my wife unhappy, but I like it."

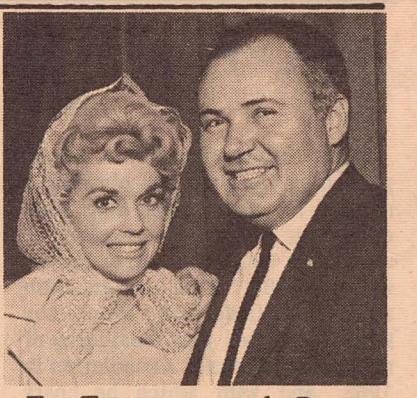
I asked how many shows had been scheduled for his whirlwind week in Nashville, and he replied: "Well . . . I've done the movie . . . 30 shows for the Marines . . . taped the radio audition . . . and tonight I do the Porter Wagoner Show for TV."

He paused for a minute, then continued: "You know . . . in Mississippi I do have some time to spend with my family. And I like that. I'm basically lazy, and I just don't care about working so much now. My boys grew up and left home, while I was busy working, and I'm going to spend some time with my girls. We're looking for another radio station . . . as I said before . . . and we hope to have five stations -- sometime in in the next ten years. We'll have to buy already-established stations . . . and the price of these stations is usually based on one-and-a-half times the previous year's gross. If they're money-makers, you can figure on twice the previous year's gross. We don't plan on getting into TV. I've actually been doing TV -- myself -- for 10 years . . . on the Porter Wagoner Show, the Grand Ole Opry Show, and the Flatt and Scruggs Show. I've never done booth-announcing, though. I've always worked as emcee, or done on-camera commercials."

I asked T. Tommy's opinion on the future of syndicated TV shows.

"I believe these syndicated shows will have to continually improve," he said. "And there's always room for improvement on the shows they're already making. But there is a good market for them. The Porter Wagoner Show is in some 80 markets. It's a big boost for Country Music, and shows the selling-power of Country Music. Of course, WE'VE known about this selling-power for years . . . and now Madison Avenue is learning . . . FAST! And to put it simply -- if a radio station is not making money, it should go All-Country! Naturally, stations are in business to make money. And, if you can perform a service to the community . . . and make money . . . then that's the ideal situation."

Our conversation hopped back to the business of making movies . . . as T. Tommy said: "This movie-making is hard work! And I don't think I'd enjoy being a movie actor. As I said, I'm basically lazy. When we were doing this "Music City, U.S.A.", we started at 9 a.m. One day we worked 'til midnight. Another day -- 'til 3 a.m. And yesterday we did some outdoor shots with Webb Pierce. We were riding in his car, while the camera-car ran ahead of us and shot back "through the windshield. Actually, so they wouldn't get light reflections on the glass, they took the windshield out! It was about 35 degrees, and we almost froze in that cold wind. That's a hard way to make a buck!"



T. Tommy and Donna Douglas, star of the "Beverly Hillbillies" TV series.

T. Tommy reflected a second or two . . . then added: "These working-hours do get rough, but it still beats plowing a mule. I've been awfully lucky, and I'm very thankful. There are a lot of fellows with ability . . . who are looking for work. It seems that more and more people are beginning to look to Nashville for something new. I really don't mind doing things here . . . as long as it's not too much. We miss Nashville. We spent ten years here . . . but I wouldn't want to do it again! As far as the future of things in Nashville is concerned . . . I believe that movies will definitely move into Nashville. The surface of talent in Nashville hasn't been scratched!"

The Cutrer clan enjoys a get-together in the family playroom. "Well, it keeps you out of the poolroom!"

I asked T. Tommy about his ambitions, other than getting those five radio stations. "Well, I record for Columbia Records, you know. And I do the things they call me about, here in Nashville. But, I repeat . . . I'm basically lazy. And I don't like to work too hard. The important things in life . . . to me . . . are not in show business. Show business is just a means to an end. I like the simple things in life. And I want to do them with my family."

The roast beef sandwich had disappeared . . . and so had the cornbread and milk . . . and the interview was over. T. Tommy and I parted company in front of the restaurant. I headed back to Music City News and T. Tommy headed for a taping session on the Porter Wagoner Show.

It seemed to me that T. Tommy is in a position which would be enviable to a lot of folks who make their daily bread in the music business in Music City. If you can choose your spots . . . and can afford to do so . . . this business of entertainment can be a rewarding profession.

A Visit With "Tex"

By Dixie Deen

"It's nothing new to me. I'll be preaching the goodness of country music, for that's what I've been doing for twenty-five years or more, or since I went to Hollywood in 1937!" This was the calm assured attitude with which Tex Ritter accepted the presidency of the Country Music Association in 1963, and with which he hosts along with Grant Turner, Bill Claiburn, the WSM's world famous, all night radio show, "Opry Star Spotlight".

The big Texan's friendly smile and warm personality welcomes, and puts at ease whoever might come into the 50,000 watt clear channel station for an interview, for from the greatest to the most newest of newcomers, Tex's manner is always the same. No one ever gets up from one of his interviews feeling that they have met this member of the Country Music Hall of Fame for the first time. To meet Tex once is to have known him for a lifetime, and there cannot be many people in the world (perhaps with the exception of a handful of monks in Lower Tibet) who have not at some time known him through the media of personal appearances, movies, radio, television or records. He enjoys working the road, and still plans to make some personal appearances in addition to his radio work. One tour booked for October and November of this year will be ten days with the Johnny Cash show. Tex once stated "I guess everybody wants to have money, but riches of that sort were never my goal. I think getting along with people is more important. Even if I were loaded, I'd still hit the road and entertain."

Music City, U.S.A., was very proud to welcome Tex as a permanent resident earlier this year when he became a 'regular' member of the Grand Ole Opry, on June 12th. At the present time, his wife, Dorothy Fay and two sons, Tommy and Jonathon, still reside in Toluca Lake, California while Tex maintains an apartment here in Nashville, which he plans to do until their eldest boy finishes high school next year. "Then they'll come and join me," he laughs, "and we can start looking for a home."

"I'm away from home and my wife," he remarked to Cecil Null, who was a guest on Opry Star Spotlight recently. He had been ribbing Cecil about the sharp looking outfit he was wearing and went on, "The reason my ties don't match the rest of me is because my wife isn't here to tell me what to wear, and I'm like the blind horse that just doesn't care what color his saddle is!"

We reminisced for quite a while about a trip he'd made to England some years back, how 'teddy boys' had stolen his stetson hat, his B.B.C. radio series, about the "Texas Show" reunion party we had thrown for him, and how at 2 a.m. we'd rolled back the carpets for a square dance in a Buckinghamshire stately home. This led into a debate about drinking songs with Doyle Wilburn, discussions on the old west, autoharps, the world series and so the program went on, the genial Texan presenting to his listeners across the nation a panorama of topics which took them around the world.

When I asked about his future plans, Tex replied that he now intends to spend more time in Nashville with Grant on the all night show, along with the Grand Ole Opry appearances and some road work, though not as much. His newest recording are "Take Him Fishing" which is getting a lot of air play across the nation, and a new Capitol album "The Friendly Voice of Tex Ritter". "That means they don't have a name for it, I guess!" he jokingly remarks. Personally, I can't think of a better title, and feel sure that this opinion is shared by the millions of listeners who tune nightly to the friendly voice of Tex Ritter on Opry Star Spotlight, from Music City, U.S.A.

Opry News

(Continued From Page 1)

as his father has done for lo these many years.

Bill Anderson, who won still more awards, was one of the busiest men at the gathering, and possibly met more D-J's personally than anyone. Bill, by the way, now operates his own publishing firm in Nashville, known as "Stallion". It headquarters in Hubert Long's office at 806 - 16th Avenue South (Music Row).

Ernest Ashworth also was busy filling requests, cutting promo spots, and keeping his active fanclub supplied with pictures and information.

Margie Bowes stayed charming though busy. Bonnie, Maxine and Jim Ed Brown came home from Japan for the occasion, and promptly received more awards. Bonnie brought her doctor husband (Dr. Ring) from Dardanelle, Arkansas.

Archie Campbell had a full week of M-Cing every conceivable show (American Women in Radio and Television Salute to WSM, Chamber of Commerce testimonial breakfast, and two or three other things as well as the RCA function), and stood up well under it all.

The Carlisles sprang the surprise of the convention when they announced that Bill Carlisle (Senior) had become a grandfather and Bill, Jr. a proud father on the very day of the Opry Spectacular. Mother and son are doing fine.

The Carter Family showed why it has retained its extreme popularity over the years. This, despite a minor accident June had during the convention. She was involved in a wreck at the same intersection where Mother Maybell had an accident some 15 years ago.

Wilma Lee and Stoney Cooper spent extra hours being nice to everyone, as is their custom. Skeeter Davis, the consistent chart-maker, showed her singing versatility again.

Roy Drusky did double duty, performing at the Opry and running the SESAC hospitality suite, and he was always the gracious host. Lester Flatt raced over from his middle Tennessee farm to join Earl Scruggs in their inimitable bluegrass style, which had the crowds clamoring for more. Curly Fox---one of the few great old-time instrumentalists -- was in evidence everywhere, and got great ovations.

Tompall and the Glaser Brothers also took part in several shows in addition to their regularly scheduled performances. They are much in demand, but gave every bit of time they could possibly squeeze out.

George Hamilton IV continues to show the popularity which has held him at the top for so long. He is a real crowd pleaser, on or off the stage.

Sonny James disappeared from sight shortly after the gathering of the clan got underway, hit hard by the flu bug. But this shows the sort of trouper he is. He was sick even before it began, but made his appearance, and shook hands with as many people as possible before he was flattened. It takes a person of strength and determination to go as long as he did.

Jim and Jesse were the choice of the ABC news documentary crew for a special show being put together for next February 18th. These young artists demonstrated their outstanding ability, and their depth of concept of music styles. Others selected by the network crew for special attention were Tex Ritter, Roy Acuff and Earl Scruggs. Jim and Jesse labored long hours under the hot lights to help tell and demonstrate the story of country music.

Cousin Jody, of course, combined his comedy and his guitar versatility to get both laughs and applause.

Grandpa Jones, the only Opry regular not on hand, was overseas and just missed the convention. Everybody missed him.

Hank Locklin was another who flew back from Japan to make the gathering, and it was a better convention because of it. He entertained week-long, starting with the Chamber of Commerce testi-

(Continued on Page 38)

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T. Tommy Stars in "Music City, USA" Movie

By Harris Martin

John Geddings, Vice-President in charge of Distribution and Advertising for Gemini Pictures, sat in Hillous Buttram's office ... on 17th Avenue, in Nashville.. and talked about "Music City, U.S.A."

No ... he wasn't talking about the city. That's the title of the new feature - length motion picture, which Gemini recently filmed in Nashville. And this is the fourth feature-length movie to be done in Nashville in the past 18 months.

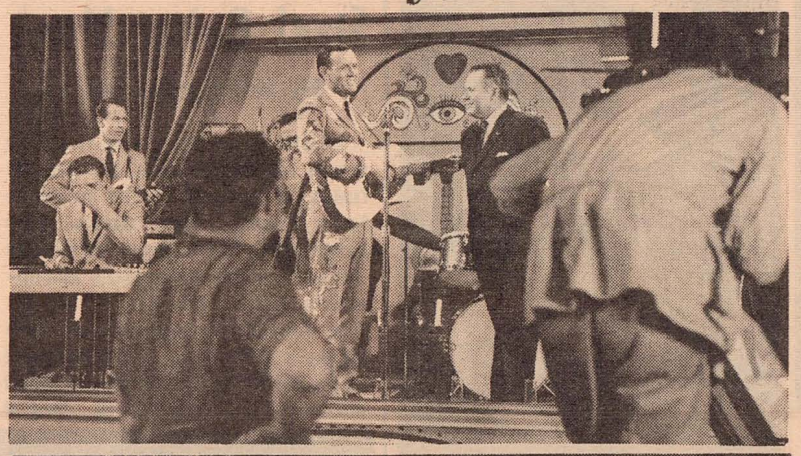
"Gemini Pictures is based in Alexandria, Virginia," John Geddings said. "And we noted the fact that there's never before been a feature - length picture made, which shows an insight into Country Music in Nashville. I've been in Theatre work for 25 years and I've been interested in Country Music for 31 years.

"I came here with the idea of showing all that's possible about Country Music in Nashville ... yet keeping the picture to feature-length. We have 95 minutes of film... yet we could easily have gone to the length of Gone With The Wind.

"In casting for the picture, we endeavored to select a personality who's closest to Country Music.. and understands the background of all phases of the business. And that's why we selected T. Tommy Cutrer.

"When I came into town for the casting, I met Hillous Buttram. And I've never before worked with a person who seemed to be as well liked as Hillous. We've contracted with him to represent Gemini in Nashville. We'll be working out of his office ... and we have another picture coming up ... in the next 60-to-90 days. I think we're going to get along just fine with everybody here. We came into town with a heavy check-book, and we paid "out front" for the people who worked on the film."

Then Mr. Geddings gave a capsule rundown of the plot of the film. "The film opens on T. Tommy, as he arrives at the Nashville Airport on American Airlines. He's met at the plane by Hillous Buttram and Webb Pierce. T. Tommy is returning to Nashville for a visit... and as he, Hillous, and Webb drive into town, Hillous plays guitar and Webb sings. In front of the State Capitol, they see a bus-load of deejays... starting on a tour of the city. T. Tommy gets on the bus and volunteers to show the visitors around. They go to Roy Acuff's Museum..then Ernest Tubb's Record Shop, where they meet Lorene Mann. Lorene is looking for some old music..and she invites them to a TV Show, which she's going to do later. From Ernest's Record shop the group goes to Sho-Bud's Guitar shop..then to the live TV Show, which is emceed by Bob Jennings. Then we show Hillous in a recording session, which includes all the starts and stops of a session, and Bob Austin then presents a series of Awards... and we move to Webb Pierce's home, where we have some scenes around his guitar-shaped swimming pool. We also include shots of his automobile. Then we move to the "Go Go" show which WENO Radio presents, and this show is sponsored by Music City News. From this scene we move to the 'Sundown Club' ..and our closing shot shows a band on top of the 31-story L & C Tower...with some interesting footage of Nashville at night."



A list of major performers who appear in the picture includes: Webb Pierce, The Wilburn Brothers, Loretta Lynn, The Osborne Brothers, Jean Shepard, Gordon Terry, Dave Dudley, Jimmy Newman, Lorene Mann, Justin Tubb, Charlie Louvin, Warner Mack, and of course ... T. Tommy Cutrer and Hillous Buttram.

Preston Collins is Producer of the picture...Jim Dennett is the director, and Hillous Buttram holds the title of Talent Coordinator and Technical Advisor. Vincent Youmans, Jr., is also active in Gemini Productions. (In case your musical information encompasses more than Country field, you might remember that Vincent Youmans, Sr. wrote "Tea For Two", "Sometimes I'm Happy", "The Carioca", "Orchids In The Moonlight", the musical score for "Flying Down To Rio"--the first movie to feature Fred Astaire and Ginger Rogers and several broadway shows).

I asked Mr. Geddings when the picture will be released and he said; "It's scheduled for release around January 1st. and let me mention one other interesting thing: We didn't use any script for this movie. We would never use a scipt with musical artists. We just told the actors what we wanted them to say..and let them put it in their own words. Practically any script-writer would try to write "corn-ball" dialogue... and Country Music is NOT corn-ball!"

Hillous was sitting on the sofa, in his office..listening to our conversation. "Say, one thing interested me..when we were making the movie," he said. "In that scene where we were riding in Webb's car..we had to synchronize our singing with a record, while our picture went on film, So we had a sound-man with us..and he was in the trunk of the car -with a record player and a walkie-talkie. One of the guys in the camera-car also had a walkie-talkie..and when he was ready to have the record played, he told the guy back in our trunk--and they started the record. It's really interesting to see how they do these things."

And that's a beginner's example of "how they do these things." It's practically certain that Music City folks will be learning a lot about how things are done in the movie business. One of these days..some smart businessman is going to put up a first-class sound-stage in Nashville, and the great Movie Migration will begin!

Then we can look back with a nod of thanks to the "pioneers" who are presently paving the way.

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The Road To Gatlinburg WITH BUCKLEY

Louis Buckley, vacationing in the Smokey Mountains, has distributed copies of Music City News. . . along with Faron Young's new record "My Dreams" and a new Bragg release by Gwen and Jerry Collins called "Walk on Boy" throughout Gatlinburg. . . . . Cherokee, N.C., Maggie Valley, Rolling Fork Court, The Ski Lodge on Mt. LeConte, Clingman's Dome

Country Music's answer to Smokey The Bear. . . . . Olé Man of the Mountains . . .Buckley.

and even the Museum of Natural History. So what was meant to be a vacation for Mr. Buckley (a MCN supporter) turned out to be a promotion trip for the paper.

Last Friday night he was invited to attend a square dance at the Mountainview Hotel in Gatlinburg. . .which was staged by the hotel and motor lodge manager, Mr. Tom Woods, for the National Life and Accident Insurance Company sales meeting. National Life was holding their Central Sales Carnival for their agents who qualified. National Life executives present for the occasion were senior vice-president in charge of finance, Mr. W. C. Weaver, and Mr. A. Ellis Goodloe, assistant vice-president and territorial manager of National Life.

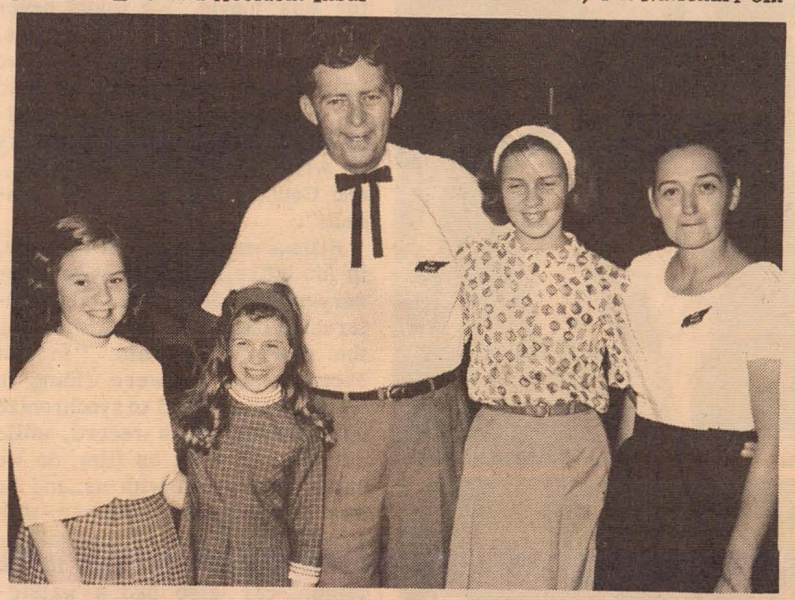
Mr. Goodloe relaxes after a "set" of square dancing.

Mrs. Kenneth Norton. . .and Mr. and Mrs. Richard Flanagan.

The Square Dancers have been performing for several years at the Tennessee A & I Fair. . . . The Indian Fair, The National Folk Festival, and appear every Saturday night at the Huff House in Gatlinburg.

Mr. Buckley, a staunch supporter of Country Music, appeared at the square dance in authentic western garb and, in spite of the fact that he was supposedly vacationing, found time to track down an antique car for Merle Kilgore. . . in the form of a 1928, seven passenger, four-door Cadillac sedan . . .and to name Ed Walker. . .the head bell boy for the Mountain View Hotel, as a Music City News promoter.

Considering Louis Buckley's enthusiasm for Country Music and the fact that National Life owns WSM, the owners of the Grand Ole Opry . . . .we'd say that country music envoys in Gatlinburg were well qualified.



TOM WOODS AND FAMILY - Wife, Jane, and daughters, Lisa, Mitzi, and Tana.

The guests were entertained at the square dance by the Smokey Mountain Travelers consisting of Jack Grooms, guitar, Bill Profitt, bass, Jim Ball, fiddle, and Ocie Owenby, banjo. The Smokey Mountain Square Dancers also performed. This latter group has been dancing for 12 years and consists of the following couples. . . . . Mr. and Mrs. Tom Woods. . .Mr. and Mrs. Bill Cates. . .Mr. and Mrs. Mack Marshall. . .Mr. and Mrs. Benton Trundle. . .Mr. and

Mr. W. C. Weaver addresses the 250-plus National Life executives attending the sales meeting.

The Talking Steel Guitar Man

By Harris Martin

Workmen were busy on the porch of the building, putting the finishing touches to the modernistic front. New doors were brightening the hallway entrances throughout the downstairs and upstairs areas. The girl in the office downstairs told me that Pete Drake's office is upstairs, so I climbed the colorful-carpeted stairway and found Pete, seated behind his big desk, signing papers.

I sat down and asked how things were going. "Well," Pete said, "I just got back from Hammond, Indiana. We played a big auditorium package show there, over the week end."

Pete then began to talk about the activities of Window Music, the publishing company which is housed in the new offices. "We had a kind of big record a while back," he said. "It was 'Is This Me?' by Jim Reeves. We've got a bunch going right now, like 'Love Looks Good On You' by Ferlin Husky, 'Our Ship of Love' by Carl and Pearl Butler, 'Women Do Funny Things To Me' by Del Reeves, and it looks like 'I'm a Bluebird' by Harold Marshall will hit both Country and pop charts."

Then Pete gave a capsule rundown of his personal history. "I've been in the music business about 15 years," he said. "I started playing guitar, as a side-man, in Atlanta, Georgia. I had my own group in Atlanta, called 'Sons of The South', and we played clubs there for quite a while. We also had a TV show there. Atlanta is my hometown and I came to Nashville to get into the recording business, back in 1959."

"How'd things go when you first got to Nashville?" I asked.

"When I came to Nashville, I was kind of hungry," Pete laughed. "I worked first with Don Gibson, then with Marty Robbins, as a side-man in their bands. And I traveled with their groups from 1959 to 1962. In '62, I quit the road -- as a side-man -- and started doing more recording."

I asked Pete about his "talking" guitar, and he said it's his own copyrighted innovation. No one else can use the device, unless Pete authorizes its use. I asked if it's anything like Alvino Rey's guitar, which I remembered from some USO shows several years back, and also, at present on the King Family's TV show. Pete said no. His talking-guitar uses an entirely different system. Alvino's sound is obtained from a throat mike, while Pete's sound is done with a plastic tube and a special speaker system. "I use it a lot on personal appearances," he said.

"In the recording business, here in Nashville," Pete continued, "I do an average of about ten sessions a week. I work on

(Continued On Page 37)

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On the morning of September 13, J. D. Sumner and the famous Stamps Quartet featuring Jim Hill, Roger McDuff, James Blackwood, Jr., and Chuck Ramsey, took a trip to the airport in Memphis, Tenn., where a United States government jet-plane was waiting. After boarding the plane these fine gospel singers who travel throughout the United States each year, embarked on their longest journey. This trip lasted for four big days. The professional entertainment branch, office of the Adjutant General, Washington, D. C., chose the STAMPS QUARTET to entertain the servicemen who are stationed in Santo Domingo, Dominican Republic. The selection was made by Lt. Colonel Lawrence Glabb of Washington and booked by Ken Duncan of Marion, Ill. Accompanied by Harold and Joe Huffman, two great musicians from Greenville, S. C., who furnished instrumental background. As you know this area has been the scene of much unrest and turmoil recently; and in order to boost the morale of the servicemen stationed there we think the United States could make no wiser choice than to select J. D. SUMNER and the famous STAMPS QUARTET who are America's favorites, to serve in this capacity. The STAMPS QUARTET is the FIRST gospel group to entertain in the Dominican Republic. Our congratulations go to the boys on receiving the distinct honor. We know that they will be an instant success in this new endeavor.

THE KLAUDT INDIAN FAMILY

Among the most colorful groups in Gospel Music, are the Klaudt Indian Family. This group of full-time Gospel singers has just completed "35 years of full-time musical ministry", throughout the United States, Canada and Mexico. Each year they travel more than a hundred thousand miles . . . to meet engagements in auditoriums, radio and TV stations, and churches of some 40 different denominations, which contributes to the fact that they're known as the nation's "best-known Gospel singing family".

In order that their strenuous road-travel may be done in maximum comfort, the Klaudt Indian Family travels in a new V8 Diesel bus, which is custom-fitted with 110 volt lighting, room for their extensive wardrobes, bunks, a dinette, a lounge with TV, and air-conditioning.

While still on their reservation . . . Fort Bethold . . . they were won over to the "Whiteman's God", through the ministry of Dr. Hall, and their program of songs is sung in a professional manner, by a group which is humbled by a real "call of God". Their work is a labor-of-love, based upon a devotion to Christianity.

Appearing in full, colorful, native costumes . . . valued at thousands of dollars . . . the Klaudt Family is composed of: "Dad and Mom" Klaudt, and their four sons -- Vernon, Melvin, Raymond and Kenneth, along with Vernon's wife, Betty. Mark Evans is full-time pianist for the group.

The Klaudts "big sound" on stage is produced by a variety of instruments . . . including piano, organ, trombone, alto and baritone saxaphones, and violin. Vocal combinations range from solos through duets, trios, quartets, and full-family ensembles.

The group has produced ten long-play albums in Hollywood, and their TV appearances encompass a schedule which puts them on an estimated 250 channels, from coast to coast. They number six University degrees among their other accomplishments . . . and their individual brand of Gospel Singing is unique in the field.

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Ernie Ford New Pres. GMA

Continued from page 1

second vice president . . . Marvin Norcross, of Word Records, Waco, Texas, secretary . . . Don Light, of Don Light Talent Agency, Nashville, treasurer . . . and Brock Speer, of The Speer Family, Nashville, chairman of the board of directors.

Quarterly meetings for 1966 were set for the following dates: January 3rd, April 4th, and August 15th in Nashville . . . and October 20th in Memphis, during next year's National Quartet Convention.

Tenn. Ernie Ford and James Blackwood.

On the day before the election of major officers, the GMA members elected directors, from various facets of the Gospel Music field. Names of the directors and the groups they represent are: Artists: Brock Speer, of the Speer Family, and Earl (Smitty) Gatlin, of the Oak Ridge Boys, both of Nashville.

Promoters: W. B. Nowlin, of Fort Worth, and Hershel Lester, of St. Louis.

Deejays: Wes Gilmer, of WGUN, Decatur, Georgia, and Harold Penn, of KSUD, West Memphis, Arkansas.

Composers: J. D. Sumner, of the Stamps Quartet, Memphis, and James S. Wetherington, of the Statesmen, Atlanta.

Music Publishers: P. J. Zondervan, of Zondervan Publishing House, Grand Rapids, Michigan, and Bob Benson, of John T. Benson Publishing Company, Nashville.

Recording company executives: Darol Rice, RCA Victor Producer, of Hollywood, and Maurice LeFevre, of Sing Recording Company, Atlanta.

Radio-TV: Hovie Lister, of the Statesmen, Atlanta, and Jerry Goff, of Programming, Inc., Atlanta.

Trade Publications: Elton Whisenhunt, of Billboard, Nashville, and Buz Wilburn, of Music City News, Nashville.

Performance Licensing Societies: W. F. Myers, of SESAC, New York, and Juanita Jones, of ASCAP, Nashville.

Directors-at-Large are: Rusty Goodman, of The Happy Goodman Family, Madisonville, Kentucky, and Don Baldwin, promoter, of Harrisburg, Pennsylvania.

This new organization, with its impressive group of officers, should do much to further the growing activities of Gospel Music . . . everywhere.

Gospel Music Growing

Continued from page 1

this is only the beginning.

Whenever a group gets together. . .takes a look around. . .and decides it's time to organize. . . you can bet they're heading for bigger things. The Gospel Music Association is one big giant step in the right direction. . .for Gospel Music.

This newspaper recognized the growing potential some time ago, when we inaugurated our Gospel Section. . .and we've kept a watchful eye on the progress of this deep-rooted music all the way.

We're proud to list the people in Gospel Music among our friends, and. . .as the field of Gospel Music expands, you can be sure that Music City News will have the latest information. . .the inside stories. . .and complete coverage of the growth of Gospel Music.

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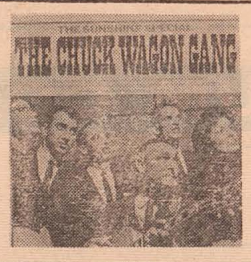

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Paging Gospel Music

BY RON PAGE

STAMPS AND IMPERIALS JOIN

Two of the nation's foremost groups have announced plans to work more closely on personal appearances. I talked with Jake Hess of the Imperials a few nights ago and Jake informs me that the Imperials and the Stamps can be booked either through the Imperials' office in Nashville, Tennessee, or through J. D. Sumner, Stamps Quartet, Memphis, Tennessee.

NEW LABEL "IMPACT"

Jake also told me of new releases soon to be heard on the Imperials' new record label "Impact". Most prominate among the new line is an album to be titled "A Man Named Smith", featuring Fred Smith of Little Rock, Arkansas. I heard part of this LP being cut and to say it's fine listening is an understatement. Cheryl Toney, wife of Statesmen lead singer, Jack Toney, will soon be recorded on Impact as well.

PROMOTER EDDIE CUMMINGS INCREASES ACTIVITIES

Eddie Cummings, of Nashville, Tennessee, who has remained selective in his promotions, plans expanded activities in Gospel Music throughout the coming year. Cummings was unavailable for details at press time, but watch this column for more specific information concerning this.

SCRIPTURE RECORDS EXPANDING

Scripture Records, of Newark, New Jersey, plans expanding operations of their best selling line. Sales figures have prompted this decision. Presently recording for Scripture are the Rangers, the Christian Troubadors, the Mariners, and other prominent groups. Negotiations are under way at this time with several major Gospel groups.

COMMERCIAL BOOKINGS OVERSEAS?

Several of the nations top flight groups have received inquiries from an agency located in London, England. Very possibly in the near future, some of the groups will sojourn to England to open up a whole new avenue for Gospel Music.

PROGRAMMING INC. PRESENTS NEW LeFEVRE SHOW

A new television program is in the works from Programming Inc. The TV'er is to be titled "The LeFevre Family", and, of course, will feature the famous singing family of the same name. The thirty minute show will be taped in color. It joins Programming's other color property, "Gospel Roundup", a fifteen minute show designed to be shown daily, that features the Chuck Wagon Gang and the Rangers.

WILLS FAMILY SCORES WITH LP

The singing Wills Family, of Ft. Worth, Texas, has a winner in their latest LP album. The album, produced by the Wills themselves, is believed to be the best of their efforts.

LIGHT TALENT INC. SUCCESSFUL

Don Light, head of Don Light Talent Inc., is enjoying initial success with his exclusive properties, the Oak Ridge Quartet and the Happy Goodman Family. The Light agency is the first agency dealing exclusively with Gospel Music artists.

Gospel Singing Jubilee

The scene was typical of a TV studio, in the middle of putting a show on tape. Between the tall arches which formed the simplified background, large cut-out letters spelled out: JUBILEE. And it didn't take a great amount of deduction, to know that The Gospel Singing Jubilee was doing another syndicated show.

The Happy Goodman Family was in action, as I walked in, and from back of the cameras people became walking silhouettes. . .as they moved around the studio. I was there to talk with Ron Blackwood about "The New Harvesters", which is the name of his new quartet of Gospel singers.

Ron appeared out of the shadows and we began to discuss this new group, between songs. I was aware that Ron had been leading a group called The Blackwood Boys.

"We've changed our name to 'The New Harvesters' ...and we'll be moving to Charlotte, North Carolina, after the first of the year," Ron said. "You see. . .Bill Heffner owns the Harvesters name, and he's getting ready to go into full-time promotion. So, he's been looking around for a group to take over the name. . .and I feel it's quite an honor that he picked us."

Ron is enthusiastic about the prospects of the new group. "We'll be on the Bob Poole Show. . . Singing Time In Dixie. . .and the Gospel Singing Jubilee. As far as I know, no other singing group is on three big shows."

For many years the Harvesters have been a top name in Gospel Music, and they're giving way to the following New Harvesters, as described by Ron Blackwood.

"R. W. Blackwood is our lead singer," Ron said. "He's from Memphis. He's 23 years old and he's married. He's one of the finest, most versatile and sincere leaders in Gospel Music. Our bass singer is Ike Hall. He's only 17, but he has one of the most thrilling bass voices -- to be so young. He's from Walnut Grove, Mo., and he's single. Everett Reese, who's 21, plays piano. He is one of the most talented musicians in Gospel Music. . .with a style all his own. He's from Mobile, and he's single. Our first tenor is Dean Brown, one of the smoothest, blending tenors in Gospel Music. He is 18 and married. And I, of course, am Ron Blackwood. . .single, baritone, manager, and emcee. . .and I'm from Memphis. People say I look like my Dad."

Ron's Dad was R. W. Blackwood, Sr., founder and manager of the original Blackwood Brothers who was killed in a tragic plane crash in 1954.

"I work day and night on this quartet," Ron continued. "A lot of people think we've had it easy . . .because our name is Blackwood. But it's really been harder. We haven't made it to the top yet, but we're working with top groups. . .and, if the Lord is willing, we'll be on top!"

Ron was eager to give credit to people who have helped him, along the Gospel Music way. He specifically mentioned James Blackwood, of the Blackwood Brothers Quartet. . .Les Beesley, of The Florida Boys. . .J. D. Sumner, of the Stamps Quartet . . .and Buz Wilburn, of Music City News.

If determination, work, and a talent for singing can carry the New Harvesters to prominence in the field of Gospel Music. . . they'll be there.

The New Harvesters clap hands, with the sheer joy of singing, as they participate in videotaping the Jubilee.

The Florida Boys face the cameras, and sing one of the songs that has put them high on the list of favorite Gospel groups.

The entire Jubilee cast forms a Gospel choir . . . one of the highlights of the show.

J. D. Whitfield and Les Beasley joke about an ad-lib introduction to the next portion of the show.

The Dixie Echoes, featuring the voice of J. D. Whitfield, the piano style of Sue Whitfield, and the guitar of Hal Kennedy, add their special brand of harmony to the Jubilee.

The Happy Goodman Family light up with typical exuberant smiles, as they launch into a Gospel standard.

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Highlights Of Quartet Convention ★★★★★★

By Mrs. Cecil (Doris) Blackwood

Viewing the City of Memphis on the night of October 13, 1965, from atop one of the city's gigantic buildings, one could hardly imagine that the next 4 days would hold such heart-warming and pulse-stirring experiences. As we looked down toward North Main Street on this beautiful starry night, just 3 blocks from the Mississippi River, Ellis Auditorium looked as tho' she was resting in the calm before the NATIONAL QUARTET CONVENTION convened. For blocks in every direction there were large buses of every color and on each was written the name of some singing group. It was as tho' the night was restless in eager anticipation of 4 great days. Tonight all the singers were resting after their long and tiring trips. Cecil and I retired at a very late hour having procured a suite at the Claridge Hotel for the NATIONAL QUARTET CONVENTION.

Cecil and Doris Blackwood

On Thursday, October 14th, the first day of the Convention, each singing group had to have a representative on hand at the auditorium by 9 a.m. to see that they had space for their record display in the display room. These fellows then worked most of the day setting up their records and making attractive booths. From these booths they sold records throughout the Convention. Cecil is always in charge of this phase of the convention. This year he was particularly interested in his own display as he wanted to give his new RCA Victor record a prominent spot. Each group had a unique booth characterizing his particular type of singing, and there was also a booth from which each conventioner was given a free copy of "Music City News".

While these fellows were sweating it out with their booths, most of the wives were visiting friends not seen in a long time, and making new acquaintances. When we appeared in the lobby of the hotel for breakfast there was a feeling of excitement in the air as we noted here and there singers and singing fans gathered in groups laughing and having a good time. There were many joys during the day as people from every corner of the United States and Canada kept coming in. They kept coming until every hotel and motel in the city was full. Truly they must love Gospel singing to drive thousands of miles as some of them did to get here for these 4 days.

Memphis Mayor Ingram congratulates James Blackwood, Blackwood Brothers Quartet, with a proclamation for October 15, 16, and 17, to be "James Blackwood Days" in Memphis. He also welcomed the quartet convention to Memphis and presented James with a Key to the City.

They were not to be disappointed for as the Blackwood Brothers Quartet opened the convention with prayer on this Thursday night, there was a feeling that some experience only a few times in life so deeply. That was the feeling of the presence of the Holy Spirit.

When the doors of the great auditorium opened and people began to fill up the big hall, it seemed that this feeling prevailed even before the opening of the convention. There was a reverence so uncommon when there is such a great audience. With this atmosphere, the Blackwood Bros., Statesmen, Speer Family, Happy Goodman Family, Harvesters, Blackwood Boys, Blackwood Little Brothers and the entire cast of "Singing Time in Dixie" sang those beautiful Gospel songs that have thrilled countless millions across the world. There is no music like Gospel Music to stir the souls of men and truly this audience was thirsty for those songs that cause men to laugh and cry and rejoice. We, too, rejoiced and were reluctant to leave when the time came. But, we still had 3 more big days and there was no doubt whether or not they would be full and rewarding.

Friday's schedule was quite full for the quartet managers and various others. There were meetings and more meetings for them to attend, as there must always be if things are to be well organized. I, as a wife and fan, however, had no meetings to attend and could, therefore, enjoy visiting with everyone.

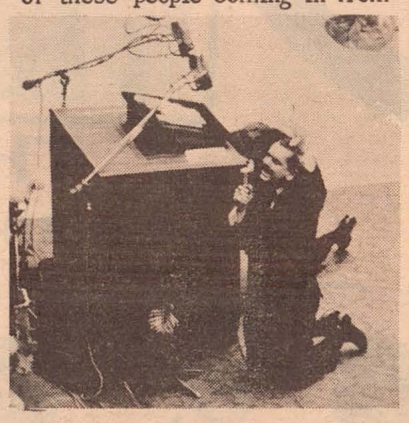
As I talked with people from everywhere, I once again realized the responsibilities of these Gospel singers to a world that has seemingly lost its course. Some of these people coming in from far away had saved their money for a long period of time in order to come, and some have had to really sacrifice.

These things stirred our hearts and made us grateful for all these wonderful people so dedicated to Gospel singing. It was not only the singers but their fans also that made the NATIONAL QUARTET CONVENTION of 1965 an overwhelming success.

Friday night, featuring the Caravan Singers, was another great night and was equally as awesome as Thursday night. We were reminded of the scripture, "Let the heavens rejoice, and let the earth be glad; let the sea roar, and the fullness thereof". As

Don Butler, master of ceremonies each year, did a marvelous job of handling the festivities on stage. Don is one of the most tireless, dedicated workers in the world of Gospel Music.

NEW GMA OFFICERS AND DIRECTORS
Officers are in front row. From left: James Blackwood, first vice-president; Don Light, treasurer; Brock Speer, chairman of the board of directors; Urias LeFevre, second vice-president; and Marvin Norcross, secretary. Others are directors. Second row, from left: Hovie Lister, Buz Wilburn, Bob Benson, W. F. Myers, James S. Wetherington. Back row, from left: Rusty Goodman, Jerry Goff, J. D. Sumner, Earl (Smitty) Gatlin, Harold Penn, W. B. Nowlin and Wes Gilmer. Directors not in photo: Darol Rice, RCA producer; Juanita Jones, ASCAP; Maurice LeFevre, Sing Recording Co.; Hershel Lester, promoter; Pat Zondervan, publisher; Don Baldwin, promoter; and Elton Whisenhunt, Billboard.



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Advance tickets are available at Walgreen's Drug Store in Nashville's Arcade, for a dollar-fifty. They're two dollars at the War Memorial door.

And J. D. Whitfield says that the entire show will journey to Atlanta for a big show there. . .on Saturday, November 6th.

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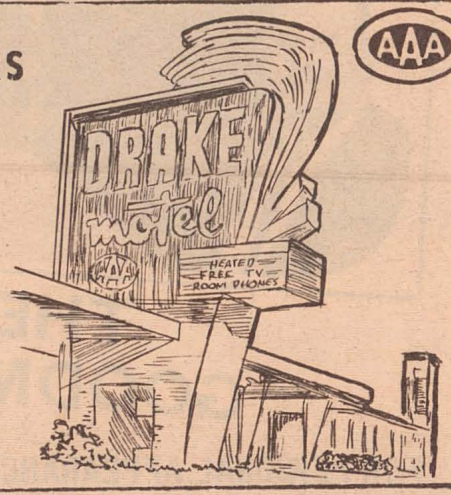

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each singing group came on stage and broke into song it seemed that truly heaven was rejoicing and the earth was glad.

This session of the convention found some of us getting rather tired after two nights of being up late, but as each song was sung our bodies seemed to take on new strength. As we mingled among the people we could still sense this feeling of reverence and anticipation, and we knew that God was truly in this place, blessing the efforts of all the musicians. Also, we were all pleasantly surprised when Mayor Wm. B. Ingram appeared on stage giving James Blackwood the key to the city and proclaimed Oct. 15th, 16th and 17th, "James Blackwood Days" in Memphis. It was an honor to have the mayor welcome all the visitors to this convention in our city.

On Saturday morning there was a talent contest held at the auditorium for all non-professional quartets and trios wishing to participate and beautiful trophies were awarded the winners. Saturday afternoon there was an interesting program for semi-professional groups. These daytime sessions were well attended. Cecil did a tremendous job as emcee all day long. The night sessions were emceed by Don Butler, with the Stamps Quartet Music Co. of Dallas, Texas. Don did a good job and I heard many in the foyer of the auditorium comment on the excellency of the way he carried out his duties as master of ceremonies.

Heretofore, in this article, I have not mentioned the fact that the Blackwood Brothers Quartet of Memphis, Tennessee and the Statesmen Quartet of Atlanta, Georgia are the hosts for the NATIONAL QUARTET CONVENTION which convenes once each year in Memphis, and this one was the tenth.

This convention is planned and organized for spiritual uplift as well as for the benefit of getting all Gospel singers together annually. In other words, it is the climax to all the efforts of the singers involved each year. James Blackwood is president of the convention. J. D. Sumner, of the Stamps Quartet and former member of the Blackwood Brothers Quartet, had a great deal to do with the original organization of the NATIONAL QUARTET CONVENTION.

Words are inadequate to convey the feeling of the Saturday night session of the convention. As the glowing words of every sweet syllable of music fell upon the air, keeping measure and time, hearts were opened and spirits soared aloft toward heaven. There is no doubt that every musician had a special anointing from above to deliver his message in song. Both sides of the huge auditorium was opened for this session and as far as one could see from the stage there was a sea of faces.

Some of the people were crying and some were shouting. This was indeed the crowning session of the night time sessions of the convention, and there was not a singer or fan that was not touched spiritually.

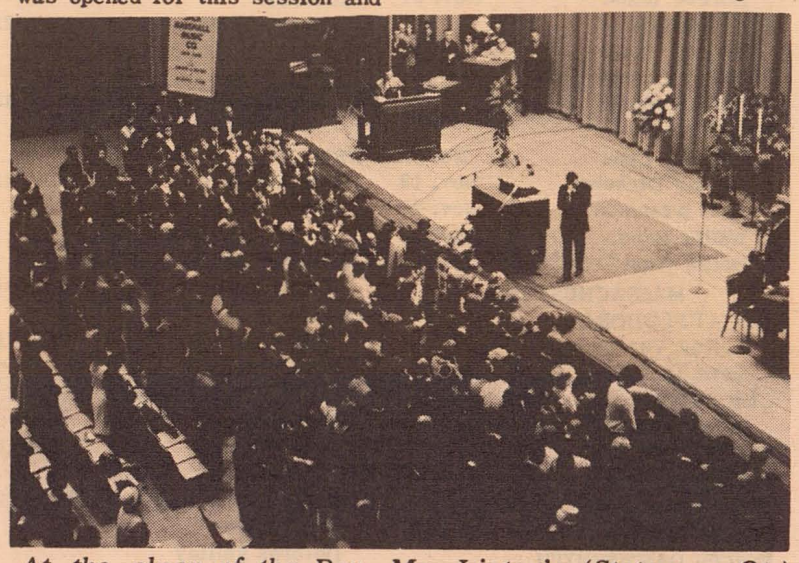
The Oak Ridge Quartet afforded the audience a hearty laugh with their "Go Out To The Program", especially on their imitation of the Happy Goodman Family. As everyone left the auditorium in the wee hours of Sunday morning (2 a.m.), they were weary in body, but not in soul, and most would be in their seats by 9 a.m. for the morning worship service.

Sunday, October 17th, was another beautiful sunny day with just a nip of cool air to start the day. The congregation assembled in a quite worshipful attitude and sang hymns of the church with only a limited number of quartets participating before the Rev. Hovie Lister, of the Statesmen Quartet came forward to deliver a dynamic sermon. Rev. Lister's message was one of love, God's love for us, His children, and he also declared that the wisdom of men will not see God, but we must come in faith accepting Jesus Christ as Saviour if we are to be eternally saved. When the invitation was given, the response was tremendous as literally hundreds walked the isles to give their hearts to Jesus.

The impact of this extraordinary sermon stirred souls to a new determination to live dedicated lives for Christ. There was much weeping in the audience and we sensed that somehow everyone here would "Sing unto the Lord a new song". Directly at the close of the worship service, the afternoon session began and once again the Gospel singers sang those dedicated anthems, whose melodies would linger in our hearts to encourage and strengthen in the days ahead. These many thousand people seemed hesitant to leave when the session drew to a close as the Blackwood Bros. Quartet rang down the curtain with "Hosanna to the King".

Song has a mystic power to unify and inspire: Song is the daughter of prayer, and love and harmony are its harvest. There have been some who have listened to Gospel Music for only a moment, others for years, some to praise and some to criticize -- but only eternity will prove the results of these dedicated songs and the NATIONAL QUARTET CONVENTION of 1965.

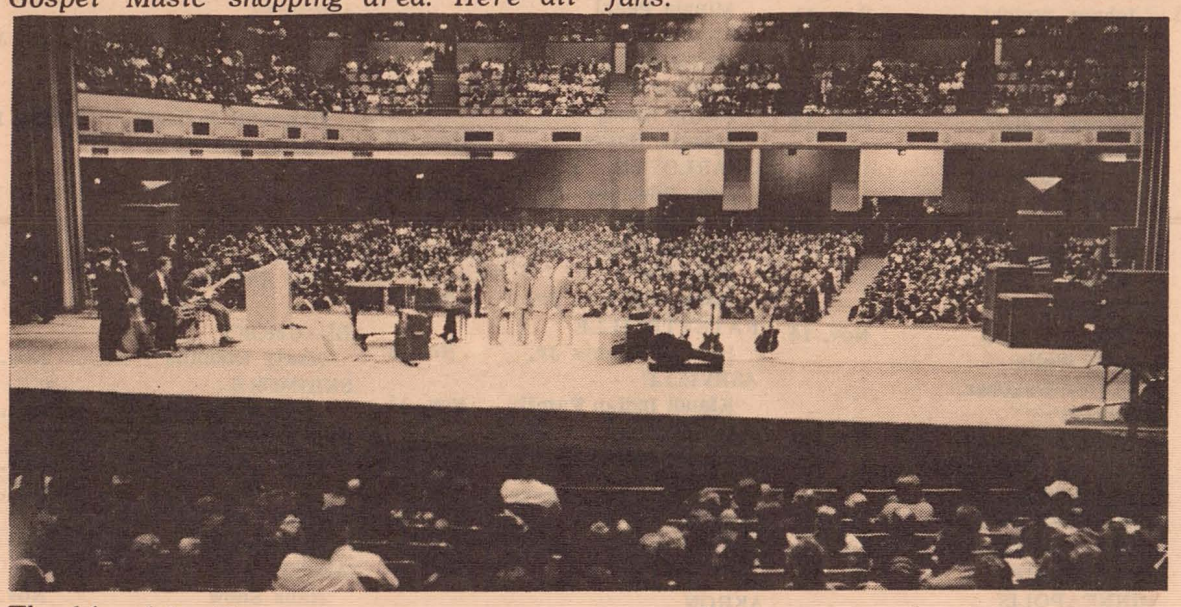
The youngest Blackwood at the convention was the 5-weeks-old daughter of Mr. and Mrs. R. W. Blackwood, Jr. R. W. sings with his brother, Ron, in the New Harvesters Quartet.



At the close of the Rev. Mr. Lister's (Statesmen Qt.) sermon, hundreds of the audience came forward to rededicate their lives to Christianity.

Harold Penn, Mgr. Radio K-SUD is congratulated on his election to the Gospel Music Association Board of Directors by the "Sunshine Girls" trio.

A busy place during the convention is the Gospel Music shopping area. Here all the Quartets display their wares for the fans.



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- Bob Luman Nov. 5-21

ENGLAND & GERMANY
- Melba Montgomery Nov. 17-28
- Carl Perkins Nov. 1-7

NEW FOUNDLAND
- Barbara Allen Nov. 5-Dec. 3

CANADA

TORONTO
- Jimmy Dickens Nov. 22-27
- Roy Clark Nov. 8-13
- George Hamilton IV Nov. 29-Dec. 12
- Glaser Bros. Nov. 29-Dec. 4
- Carl Belew Nov. 1-6
- Del Reeves
- The Homesteaders Nov. 15-20
- Earl Scott

VANDREUIL, QUE.
- Carl Belew Nov. 7

WINNIPEG, MANITOBA
- Sonny James Nov. 3

REGINA, SASK.
- Sonny James Nov. 4

CALGARY, ALB.
- Sonny James Nov. 5

EDMONTON
- Sonny James Nov. 6

MONTREAL
- Earl Scott Nov. 21
- Grandpa Jones Nov. 19
- Porter Wagoner
- Billy Walker

VANCOUVER, B.C.
- Hank Snow Nov. 21
- Lefty Frizzell
- Johnny Wright and Kitty Wells

OTTAWA
- Billy Walker Nov. 18
- Grandpa Jones
- Porter Wagoner
- Billy Walker

OSHAWA, ONT.
- Grandpa Jones Nov. 16
- Porter Wagoner
- Billy Walker

ALABAMA

WICKSBURG
- Linda Manning Nov. 4-5

MONTGOMERY
- Stoney Cooper Unit Nov. 27

MOBILE
- Loretta Lynn Nov. 20
- Hank Williams, Jr.

BADEVILLE
- Wilburn Bros. Nov. 25
- Harold Morrison

BIRMINGHAM
- Porter Wagoner Nov. 5
- Hank Williams Jr.

ARIZONA

TUCSON
- Faron Young Nov. 6

ARKANSAS

LITTLE ROCK
- Hugh X. Lewis Nov. 13
- Ernest Tubb Nov. 17

CALIFORNIA

HOLLYWOOD
- Donovan "Hullabaloo" Nov. 1-4

REDWOOD CITY
- Dave Dudley Nov. 6
- Faron Young Nov. 13

SAN DIEGO
- Faron Young Nov. 7

INDUSTRY
- Faron Young Nov. 8-9

SACRAMENTO
- Faron Young Nov. 11

SEASIDE
- Faron Young Nov. 14

FRESNO
- Faron Young Nov. 18

NAPA
- Faron Young Nov. 20

COLORADO

COLORADO
- Stonewall Jackson Nov. 26-27

CONNECTICUT

HARTFORD
- Hank Snow Nov. 28

WILLIMANTIC
- Klaudt Indian Fam. Nov. 3

MANCHESTER
- Klaudt Nov. 4

DANBURY
- Klaudt Nov. 5

NORWALK
- Klaudt Nov. 6

FLORIDA

ORLANDO
- George Morgan Nov. 18
- Charlie Walker Nov. 13
- Tommy Cash
- Pete Drake
- Warner Mack
- Johnny Sea
- Melba Montgomery
- Justin Tubb

TAMPA
- Tommy Cash Nov. 14
- Pete Drake
- Warner Mack
- Johnny Sea
- Melba Montgomery
- Jean Shepard
- Charlie Walker
- Justin Tubb

ST. PETERSBURG
- George Morgan Nov. 19-20

GEORGIA

VALDOSTA
- Lorene Mann Nov. 18

COLUMBUS
- The Homesteaders Nov. 24-28

AUGUSTA
- Loretta Lynn Nov. 12
- Hank Williams, Jr.

DUBLIN
- Billy Walker Nov. 13

MACON
- Hank Williams, Jr. Nov. 6
- Kirk Hansard Nov. 27
- Lois Johnson

LAVONIA
- Ernest Tubb Nov. 4

EAST POINT
- Ernest Tubb Nov. 5

ILLINOIS

CHICAGO
- Don Gibson Nov. 15-18
- Roy Acuff Unit Nov. 15
- Loretta Lynn Nov. 7
- Bill Anderson
- Carl & Pearl Butler
- Del Reeves
- Earl Scott
- Osborne Bros. Nov. 7-8
- George Morgan Nov. 1
- Ferlin Husky Nov. 5-6-7
- Bobby Bare Nov. 12-13
- Carl Smith Nov. 26-27

ROCKFORD
- Dave Dudley Nov. 13
- David Price

PEORIA
- Porter Wagoner Nov. 28
- Justin Tubb
- Hank Williams, Jr.

INDIANA

INDIANAPOLIS
- Don Gibson Nov. 14
- Roy Acuff Unit
- George Morgan Nov. 5-6

TERRE HAUTE
- Tex Ritter Nov. 18

PETERSBURG
- Klaudt Indian Family Nov. 20

PORTAGE
- Klaudt Indian Family Nov. 21

IOWA

SIOUX CITY
- Roy Clark Nov. 24
- Gary Van
- Ernest Tubb
- Bobby Lewis

DAVENPORT
- Pete Drake Nov. 21
- Bill Anderson
- Skeeter Davis
- Archie Campbell
- Webb Pierce

DES MOINES
- Stonewall Jackson Nov. 7
- Skeeter Davis
- The Homesteaders

BURLINGTON
- Hank Williams, Jr. Nov. 26

KANSAS

TOPEKA
- Roy Clark Nov. 19
- Gary Van
- Ernest Tubb
- Bobby Lewis

KANSAS CITY
- Roy Clark Nov. 21
- Gary Van
- Ernest Tubb
- Bobby Lewis

SALINA
- Roy Clark Nov. 26
- Gary Van
- Ernest Tubb
- Bobby Lewis

WICHITA
- Roy Clark Nov. 27
- Gary Van
- Ernest Tubb
- Bobby Lewis

LIBERAL
- Ernest Tubb Nov. 4

LOUISIANA

PONCHATOULA
- Charlie Louvin Nov. 27
- Bobby Lewis Nov. 6

HAMMOND
- Loretta Lynn Nov. 14
- Hank Williams, Jr. Nov. 16

BATON ROUGE
- Loretta Lynn Nov. 18
- Hank Williams, Jr.

MORGAN CITY
- Loretta Lynn Nov. 21
- Hank Williams, Jr.

LA FAYETTE
- Hank Williams, Jr. Nov. 19

MARYLAND

GAITHERSBURG
- Lorene Mann Nov. 21

BALTIMORE
- Jim & Jesse Nov. 6
- Stoney Cooper Unit
- Lefty Frizzell

JESSUP
- Loretta Lynn Nov. 5
- Jimmy Dickens Nov. 19
- Mac Wiseman Nov. 26
- Willis Bros. Nov. 12
- Dottie West

MASSACHUSETTS

NO. ATTLEBORO
- LeRoy Van Dyke Nov. 13
- Dave Dudley Nov. 27

CHICOPEE
- Stoney Cooper Nov. 12

BOSTON
- Grandpa Jones Nov. 20
- Porter Wagoner
- Billy Walker

NORTH DARTMOUTH
- Webb Pierce Nov. 14

SPRINGFIELD
- Hank Snow Nov. 27

SOMERVILLE
- Klaudt Indian Family Nov. 1

FITCHBURG
- Klaudt Indian Family Nov. 2

MICHIGAN

DETROIT
- Dave Dudley Nov. 14
- Bill Anderson
- Don Bowman
- Glaser Bros.
- Bobby Bare
- Grandpa Jones
- Ernest Tubb

JACKSON
- Jimmy Newman Nov. 14

MUSKEGAN
- Johnny Wright Nov. 11
- Kitty Wells
- Porter Wagoner

LANSING
- Johnny Wright Nov. 12
- Kitty Wells
- Porter Wagoner

GRAND RAPIDS
- Johnny Wright Nov. 13
- Kitty Wells
- Porter Wagoner

SAGINAW
- Johnny Wright Nov. 14
- Kitty Wells
- Porter Wagoner

MONROE
- Grandpa Jones Nov. 13

MINNESOTA

ROCHESTER
- Stonewall Jackson Nov. 5
- The Homesteaders
- Webb Pierce

MINNEAPOLIS
- Skeeter Davis Nov. 6
- Webb Pierce
- Stonewall Jackson
- The Homesteaders
- Carter Family Nov. 1-6
- The Homesteaders Nov. 8-13
- Gerry Wallace Nov. 15-20
- Mac Wiseman Nov. 29-30

MISSISSIPPI

EUPORA
- Klaudt Indian Family Nov. 18

BELMONT
- Klaudt Indian Family Nov. 19

JACKSON
- Klaudt Indian Family Nov. 24

PHILA
- Klaudt Indian Family Nov. 25

MISSOURI

WARSAW
- Ernest Ashworth Nov. 13

KANSAS CITY
- Gordon Terry Nov. 1-6
- Carl Smith Nov. 6

ST. JOSEPH
- Gary Van Nov. 20
- Ernest Tubb
- Bobby Lewis

NEBRASKA

OMAHA
- Ernest Tubb Nov. 25
- Roy Clark
- Bobby Lewis
- Stonewall Jackson Nov. 19
- Gary Van Nov. 8-14 & 25

HOLDREGE
- Marvin Rainwater Nov. 11
- George Morgan
- Gerry Wallace
- Mac Wiseman

McCOOK
- Gerry Wallace Nov. 13

SIDNEY
- Gary Van Nov. 7

LINCOLN
- Ernest Tubb Nov. 22

NEVADA

LAS VEGAS
- Faron Young Nov. 16-17

NEW JERSEY

NEWARK
- Don Bowman Nov. 12
- Leroy Van Dyke

NEW MEXICO

ALBUQUERQUE
- Faron Young Nov. 3-4

HOBBS
- Willie Nelson Nov. 10
- Wade Ray

NEW YORK

SCHENECTADY
- Carl Belew Nov. 8

NEWBURGH
- Duke of Paducah Nov. 12
- Red Sovine
- Delores Smiley

SYRACUSE
- Sonny James Nov. 19

BUFFALO
- Billy Walker Nov. 17
- Grandpa Jones
- Porter Wagoner
- Willis Bros. Nov. 14

NEW YORK CITY
- Ferlin Husky Nov. 27-28

ROCHESTER
- Grandpa Jones Nov. 21
- Porter Wagoner
- Billy Walker

WEST FORT ANNE
- Dave Dudley Nov. 19-20

NORTH CAROLINA

SPARTENBURG
- Lorene Mann Nov. 20
- Justin Tubb
- Mac Wiseman
- Minnie Pearl
- Jimmy Dickens

WINSTON-SALEM
- Sonny James Nov. 20
- Ferlin Husky
- Margie Bowes Nov. 30

CHARLOTTE
- Don Bowman Nov. 6
- Roy Drusky
- Johnny Wright and Kitty Wells
- Hank Williams Jr. Nov. 8

FAYETTEVILLE
- Hank Williams Jr. Nov. 9

ASHVILLE
- Klaudt Indian Family Nov. 13

LAKE NORMAN TERRELL
- Klaudt Indian Family Nov. 28

NORTH DAKOTA

MINIOT
- Sonny James Nov. 2

OHIO

AKRON
- Warner Mack Nov. 5

BAINBRIDGE
- Lorene Mann Nov. 13
- Jimmy Newman Nov. 20
- Carl & Pearl Butler Nov. 6

ROSS
- Jimmy Newman Nov. 13

STRUTHERS
- Stoney Cooper Nov. 20
- Don Gibson
- Ernest Ashworth

OKLAHOMA

TULSA
- Wanda Jackson Nov. 13

ENID
- Roy Clark Nov. 18
- Gary Van
- Ernest Tubb
- Bobby Lewis

MIAMI
- Jean Shepard Nov. 29
- Ernest Tubb
- Stringbean

SULPHOR
- Gary Van Nov. 4
- Ernest Tubb Nov. 30

OKLAHOMA CITY
- Gary Van Nov. 5

LAWTON
- Jimmy Dickens Nov. 3
- Willie Nelson
- Wade Ray

CHICKASHA
- Willie Nelson Nov. 13-14

OREGON

PORTLAND
- Sonny James Nov. 9
- Johnny Wright & Kitty Wells Nov. 19
- Hank Snow

PENNSYLVANIA

YORK
- Minnie Pearl Nov. 13
- Stoney Cooper Unit
- Osborne Bros.

PITTSBURGH
- Jimmy Dickens Nov. 28
- Sonny James
- Bill Anderson
- Don Bowman
- Glaser Bros.
- Charlie Walker
- Wilburn Bros.
- Minnie Pearl
- Harold Morrison

NEW CASTLE
- Carl & Pearl Butler Nov. 13
- Willis Bros.
- Dottie West

SOUTH DAKOTA

SIOUX FALLS
- Roy Clark Nov. 23
- Gary Van
- Ernest Tubb
- Bobby Lewis

SOUTH CAROLINA

SPARTANBURG
- Lorene Mann Nov. 20
- Ernest Tubb

GREENVILLE
- Carl & Pearl Butler Nov. 20
- Carter Family
- Loretta Lynn Nov. 10
- Hank Williams Jr.

CHARLESTON
- Loretta Lynn Nov. 11
- Hank Williams Jr.

COLUMBIA
- Ernest Tubb Nov. 10
- Loretta Lynn Nov. 13
- Carl Smith
- Hank Williams Jr.

SALUDA
- Ernest Tubb Nov. 9

AUGUSTA
- Ernest Tubb Nov. 12

TENNESSEE

KNOXVILLE
- Stonewall Jackson Nov. 13
- Carter Family
- Skeeter Davis
- Roy Drusky
- Ferlin Husky

BRISTOL
- Bill Anderson Nov. 4

TEXAS

BEAUMONT
- Marty Robbins Nov. 6

SKIDMORE
- Charlie Walker Nov. 6

SAN ANTONIO
- Marty Robbins Nov. 7
- Don Gibson
- Jimmy Dickens
- Hank Snow

AUSTIN
- Hank Snow Nov. 8
- Jimmy Dickens

(Continued To Page 37)

Star Route

(Continued From Page 36)

Marty Robbins
Don Gibson — Nov. 5

NAVASOTA
Wanda Jackson — Nov. 20

FORT WORTH
Wilburn Bros — Nov. 6
Jean Shepard
Dottie West
Billy Walker
Harold Morrison
Willie Nelson
Wade Ray
Wanda Jackson — Nov. 27
Margie Bowes — Nov. 5-7
Stan Hitchcock
Loretta Lynn — Nov. 24

HOUSTON
Don Gibson — Nov. 6
Loretta Lynn — Nov. 26
Jimmy Newman — Nov. 24
Bobby Lewis — Nov. 3

DALLAS
Carl Belew — Nov. 13
Marion Worth
Jimmy Dickens — Nov. 6
Hank Snow
Ernest Ashworth
Willie Nelson — Nov. 20
Wade Ray

CORPUS CHRISTI
Roy Drusky — Nov. 19

SHEPHERD
Martha Carson — Nov. 6
Gordon Terry — Nov. 27

BANDERA
Loretta Lynn — Nov. 27

WICHITA
Wilburn Bros. — Nov. 5
Jean Shepard
Harold Morrison

WICHITA FALLS
Dottie West — Nov. 5
Billy Walker
Willie Nelson — Nov. 11
Wade Ray

BEAUMONT, SAN ANTONIO
Don Gibson — Nov. 6-8

AMARILLO
Willie Nelson — Nov. 5
Wade Ray

LUBBOCK
Willie Nelson — Nov. 7
Wade Ray

ODESSA
Willie Nelson — Nov. 8-9
Wade Ray

SAN ANTONIO
Willie Nelson — Nov. 12
Wade Ray

WACO
Willie Nelson — Nov. 18
Wade Ray

UTAH

SALT LAKE CITY
Tommy Cash — Nov. 20
Marion Worth
Don Bowman

VIRGINIA

NORFOLK
Minnie Pearl — Nov. 21
Sonny James
Ferlin Husky
Jimmy Dickens
Mac Wiseman
Justin Tubb

RICHMOND
Stonewall Jackson — Nov. 14
Leroy Van Dyke — Nov. 11

LYNCHBURG
Ferlin Husky — Nov. 18

ROANOKE
Ferlin Husky — Nov. 19

FAIRFAX
Ferlin Husky — Nov. 24
Leroy Van Dyke — Nov. 10

WASHINGTON

SPOKANE
Sonny James — Nov. 7
Lefty Frizzell — Nov. 18
Johnny Wright & Kitty Wells
Hank Snow

PORTLAND
Lefty Frizzell — Nov. 19

SEATTLE
Lefty Frizzell — Nov. 20
Johnny Wright & Kitty Wells
Hank Snow

WEST VIRGINIA

BLUEFIELD
Lorene Mann — Nov. 19

Steel Guitar Man

(Continued From Page 39)

most of Neil Wilburn's sessions for Bragg Records, and I handle a lot of sessions for other people. I also do quite a bit of A&R work, and I'd like to do a lot more."

Pete said his office is also in the managing field, and they handle several artists, like these: The Hardin Trio, of Columbia Records; Larry Kingston, of Starday Records; Jimmy Kelley, of Mercury Records; Jimmy Day, of Kapp Records and Dave Rich, of Bragg Records.

And in case things get dull around the office, they have a new record label, now in the preparation stage. It's to be called Stop Records.

Pete does a lot of Country recording, but he's also worked with people like Perry Como and Bobby Vinton.

"I can do several different 'sounds' with the steel guitar," he said. "I've made it sound like violins, horns, banjos, even an organ. I've got ways of making it sound like about anything. If an A&R man has an artist he wants something different for, he calls me, and I try to get them a special sound."

I asked Pete about the group of musicians he had in Atlanta, and if any of them had made it to Nashville, also. Pete laughed again. "Yeah," he said, "Roy Drusky was in our group in Atlanta, Roger Miller played fiddle with us, Jack Green played drums, and Jerry Reed played guitar. We also worked with Bill Anderson there."

I asked Pete about his recording contract, and he replied: "I have a recording contract with Smash Records, part of the Mercury family, but they actually have no ties which prevent me from recording with any other label."

Pete is married, and has six children. His family sees about as much of him as any family sees of a busy recording artist.

When I asked about future plans, Pete said: "Actually, we started this Window Music, just to have something to do. And it's developed into a 24-hour-a-day job. I plan to keep doing as much recording as I can, but the publishing company is my main interest."

I commented that his leaving Atlanta wasn't a total loss. And Pete said, "You're right. Nashville has been pretty good to me. In fact, it's been real good to me."

Jo Coulter

Continued from Page 26

ling a TV show, based on the hours they're occupied and the number of artists required. And she may work out a retainer setup, for teaching artists how to do their own makeup on the road . . .and helping them with special makeup when they appear on TV.

When she started talking about Plumicon tubes and all that sort of jargon, it sounded real impressive. So I've spiked a small note on the wall, which reads: "When you do your next TV show . . . .call Jo".

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6.	HONKY TONKIN' AGAIN	BUDDY CAGLE	98¢
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As I WALKED AWAY FROM THE WRECK and saw the wrecker towing my car away, I just knew I couldn't possibly finish my tour. The policeman asked, "WHERE WERE YOU?" And I told him the OTHER WOMAN ran a stop sign and hit me. Now, I'm just a BLUE KENTUCKY GIRL from my head to my feet. I mean I'm really sore.

So, GET SET FOR A HEARTACHE, I mean a real HUNDRED PROOF HEARTACHE, and I'll tell you about it. This woman's car seemed to be filled with WINE, WOMEN, AND SONG, and it sounded like they were singing HAPPY BIRTHDAY to somebody. Anyway, they certainly were not watching where they were going. After I got out of the car, I told this woman, "BEFORE I'M OVER YOU, I'll sue you and husband for everything you are worth." But she told me, "THE HOME YOU'RE TEARING DOWN is worth much more than the wreck." I feel so sorry for what I said now, but I was taking TWO STEPS FORWARD and six steps back. Gee, was I dizzy.

Finally, I saw this ole HAUNTED HOUSE so lonely and cold looking and I went in. Luckily, I saw one of those Continental Rent A Car brochures that gave their rental rates and locations. Now, I know ole Jim Hayner (The Continental Man in Music City) to be a very nice person to deal with but I didn't know what I'd do out here in Texas. So I checked around and found Continental is in Dallas, Midland and Austin, too. They gave me my car the same as they would you. So if you travel, sell or plan a holiday, don't goof up man, just use your head and go the Continental way. Check the yellow pages in your phone book, and if you rent from Continental, you will never get took. Their services may seem to be excess, but maybe that is the reason they are such a SUCCESS.

I find that what ole Jim says is true. Continental does have a rate and a plan to fit the need of a traveling man (or woman).

OPRY NEWS

(Continued From Page 28)

monial.

Lonzo and Oscar shuttled around taking care of their many friends, and then hurrying into costume for stage appearances.

Bobby Lord, the busiest man in any block, managed to do his daily television show, tape his syndicated show, make his Opry appearances, and still greet thousands personally.

Charlie Louvin doubled as entertainer and disc jockey. He broadcast remotes from the hotel lobby, and showed uncanny ability along these lines.

Bobby Luman, one of the bright new Opry stars, showed why he has climbed to the top in a hurry. He cuts an imposing figure, and has a huge block of fans among the younger generation.

Loretta Lynn, always smiling, always bubbling, collected another "most programmed female vocalist" award to go with her growing string of trophies.

Bill Monroe, the quiet man, brings out a noisy response when he entertains, and they cheered lustily for him.

Willie Nelson, one of the truly great songwriters and vocalists of the day, modestly accepted the congratulations of many for the works he has performed.

Jimmy Newman, from the Cajun country, had another large following. Jimmy was another who mingled among the crowds and did so much for so many.

Norma Jean, who appeared on the Jimmy Dean Show, added beauty as well as talent to the occasion.

The Osborne Brothers also spent a hectic week, appearing on the Bobby Lord show as well as making their other commitments. They combine a great sense of humor with their natural talents.

Marty Robbins, who has won just about everything else, collected a gold record for his Gunfighter Ballads album at the Columbia luncheon. Marty also was sought out by many national magazines, which had representatives in attendance.

Tex Ritter, about whom every compliment has been stated, took his fire loss in his usual philosophical way. His lovely wife, Dorothy, who flew in from the coast, lost her mink coat in the hotel blaze. She, too, was willing to accept it as one of those things, and said Tex and his calmness had been an inspiration to her many times over the years. In one of those untold stories we saw evidence of a real spirit of cooperation. One of the Opry's long-time sponsors, Rick Harvey (Harvey's Record Shop & Department Store), opened his store that evening so Tex and Dorothy would have suitable clothes to wear for the functions. He made a personal trip downtown to see that these people were taken care of.

Jean Shepard, one of the nicest people in the world just to sit down and talk with, demonstrated her outstanding showmanship. Her personality and ability really come through.

Hank Snow, the Singing Ranger, spent a lot of time giving autographs, talking to old friends, and performing. Many of the visitors paid a special visit to his Music Center.

Connie Smith won another bundle of awards, again demonstrating that the top talent is found on the Opry. Connie made a clean sweep this year.

Ernest Tubb was inducted into the Hall of Fame, along with the other immortals. It was quite a sight backstage at the Opry to see three Hall of Fame members standing together -- Tex Ritter, Roy Acuff, and Ernest. This represented perhaps the greatest assemblage of country music talent in the world.

Not enough can be said about LeRoy Van Dyke. In a special show for the Country Music Association, he proved that he is one of the greatest showmen in the business. LeRoy had rushed in from a tour, raced to the Opry House to take part in the spectacular, and put on his show that night (with such other stalwarts as Boots Randolph, Chet Atkins and Floyd Kramer), and it was nothing short of sensational. Its no wonder that this young man has taken the entire nation by storm.

Porter Wagoner showed his practical side by providing shopping bags for all of those at the convention, and his talent side by providing some of the finest entertainment ever seen. Porter is a pro in every respect.

Billy Walker was one of those constantly mingling with the crowds, doing everything humanly possible to make their stay a pleasant one. And when it comes to ability, he is unsurpassed.

Dottie West is another shining example of consistent greatness. She sang early in the morning and late into the night, and was superb. Dottie, of course, won the Grammy Award during this past year and there is no higher honor. That in itself speaks of her many talents.

The Wilburn Brothers also won awards, and this is no surprise to their millions of fans. They deserve every good thing that comes their way.

Del Wood is another of the "brave ones". Just before the convention got underway, a runaway automobile struck Del's car, slamming it into a tree, and injuring the Queen of the Ragtime Piano. Undaunted, Del showed up for the Opry Birthday celebration. Due to badly swollen hands she couldn't perform, but she did make an appearance on stage, and got a fine ovation. Hidden under heavy make-up were the cuts and bruises which she managed to conceal.

The Willis Brothers were everywhere -- handshaking, autographing, doing promos, and entertaining. That's the sort of people they are -- Vic, Skeeter and Guy. They lead the field, by the way, in cutting commercial jingles.

And little Marion Worth -- all 95 pounds of her -- managed to hold up under the crush of the crowd. And it was a huge crowd -- some 3,500 of them -- and a good part of them always clustered around Marion. She's a good example of good things coming in small packages.

So the Opry Trust Fund has $35,000 for a starter. It will be a working fund, starting almost at once to help those country music artists or members of their families who are in need. An organizational meeting will be held shortly, to draw up by-laws, procedures and the like. We will keep you informed.

We had splendid cooperation from all concerned, which made this show the success it was. We're looking for even bigger and better things next year. The date has been established as October 20-21-22. Plan to be on hand.

We extend our congratulations to Bill Denney on his election to the presidency of the CMA board of directors, to Hal Cook on his election to chairman of the board of the same organization, and to Mrs. Frances Preston (who always manages to look stunning -- because she is) for her move to the newly created post of executive vice president. Also, our thanks to those who made it possible for this writer to spend another year with this outstanding group of people, serving this year as vice president. And we thank CMA for its salute to the Opry at its big function.

To the many Friends we made during the gathering, our special greetings.

And our special thanks to the girls who worked hard and long to bring about the fruition of the party -- Emily Bradshaw, Dot Wright, June Moses, and many more.

--Bill Williams

LETTERS TO THE EDITOR

(Continued from page 2)

who are unfamiliar with Country Music what it is really like went right down the drain. Why is it that with all the great talent in Nashville they can never send a group to one of these network TV shows that isn't ashamed to perform real country music? Who went to this one? Well, the "King of them all" as Steve Lawrence called him, was Eddy Arnold, a man who gave up country music just as soon as he got rich enough to buy his first tuxedo. And that was a long time ago. He pranced around singing "pop" music with Steve Lawrence and sounded more "pop" than Steve did. Next we had Boots Randolph. Now Boots is terrific and one of the greatest showmen I have ever seen, but there is no way in the world you can call what comes out of that saxaphone country music. Then we saw the Jordanaires Choral Group, which nobody these days would think of making a record without. Some how they got away from their rock and roll friends long enough to come down and sing a gospel song. I will have to give Grandpa Jones and Minnie Pearl credit. They did their share for real country music as they always do. But the most heartbreaking thing of all was a glimpse of that gentleman sitting in the background with his five-string banjo whose only duty was to back up those three tuxedo clad fiddlers. That was the great Don Reno! He could have given that nationwide audience more real country music in five minutes than they could hear most places in a month -- and he wasn't even introduced. Yes, this was a salute to Country Music alright. Back in my Army days I used to give my officers that type of salute; but only when their backs were turned.

James Kennison
Valley Station, Ky.

***

Jimmy Dean Show

Dear Editor:

I watched the Jimmy Dean Show Friday, October 8, as a patient in a Texas hospital and near the end of the show Jimmy made a short speech and sang a song. Now, as all JD watchers know, this in itself is nothing unusual because Jimmy does this quite often, however, this time it was something extra special. Jimmy did some "flag-waving", worthy of note, by expressing his patriotism for the USA and the song presented a question that all of us should keep in mind, "What Can I Do For My Country?".

It was great hearing someone stand up and express his patriotism so firmly and it inspired me to write a poem which I sent to Jimmy.

I am enclosing a copy of my poem.

Sincerely,
Hal Grant
Madison, Wisc.

The Jimmy Dean Show
October 8, 1965

Here in the west we saw twilight fall.
And the pace slowed down in these hospital halls.
We watched TV as the night moved on,
And about mid-evening Jimmy Dean came along.
I didn't get to see quite all of the show,
But just as usual it was good I know.
I saw Don Gibson that singer of songs,
In the Hall of Fame's where he belongs.

And history was made near the end of the show,
Cause Jimmy waved the flag I'll have you know.
With humble pride before the nation he stood,
Waving Old Glory like all of us should.

He spoke some words and he sang a song,
Those lyrics should be on everyone's tongue.
"What Can I Do For My Country?",
is the question that he asked,
A question answered by many, who gave their lives in the past.

We need lots of "flag-waving",
we need it all over the land,
We need more people like Jimmy,
who'll rise up and take a stand.
To get a useful message, you'll find you might know,
By spending an hour each Friday,
watching the Jimmy Dean Show!!!

-by Hal Grant

First Christmas Poem

"CHRISTMAS"

When we think of Christmas,
We think of holly and mistletoe;
We think of little children,
With sweet faces all-aglow.

We think of buying presents,
And there's Christmas cards to send;
But do you pause and remember,
The one you call a "Friend"?

Yes! There was a tiny Babe,
A Divine Gift from above;
Sent to guide our footsteps,
With His tenderness and love.

So when you think of Christmas,
Look! For the Star so bright;
And remember the little Christ Child,
On this beautiful Christmas night.

-- Wilma Johnson
Washington, Illinois

***

KSOP Fan

Dear Editor:

Just read your paper for the first time. It is good to hear what my favorite people are doing -- meaning all the C/W music singers.

We have quite a few Grand Ole Opry's here in Salt Lake.

I am an Arkansas gal and sure do enjoy every single one of the Opry shows.

We have a grand bunch of D.J.s here who work for our all C/W music station, KSOP. I'd like to send a special salute to C/W music D.J.s, Jaye Gardner, Sheriff Lloyd, Dude Williams, Vern Young and Tom Buck.

These fellows keep us up to date on all the doings in Nashville.

Someday, I'm going to the Famed Grand Ole Opry, even if I have to walk. But, meanwhile, your paper will keep me informed on the stars.

Keep up your good work! God bless.

A faithful fan
of C/W Music
/s/ Norma Barker
Tooele, Utah

***

Johnny Bales - ?

Dear Editor:

My mother has asked me to ask if you could publish in your paper which radio station Johnny Bales of the Bales Brothers team is stationed at. She used to be a fan of his when he played at WCHS, Charleston, West Virginia and Chattanooga, Tennessee years ago. In 1960 she read in a country song roundup songbook that he was a disc jockey in Georgia but they never gave the call letters of the station where he was.

My mother would appreciate it if you could let her know where the Bales Brothers are disc jockeying at, through MCN News.

Thank you,
Sarah Murphy
Delbarton, W. Va.

(Ed. Note) We at MCN do not know of Johnny's whereabouts, but I am sure one of our readers will supply the information before the next issue of MCN and we will publish it.

Woman Behind The Man

Dear Editor,

I like Music City News a lot. I especially like the "Woman Behind The Man" column. How about a story about Mrs. Porter Wagoner sometime soon. Write up about Norma Jean sometime soon too.

Sincerely,
Mary Frances Regan
Reidsville, N.C.

***

Dear Editor:

I have been enjoying Music City News for some time, but I especially like your article The "Woman" Behind The Man. It gives us a personal insight in the lives of the stars.

I really appreciate the article about Ernest Tubb as he is my all time favorite.

Your paper is outstanding and I wish you continued success.

Yours truly,
/s/ Jane Lilly
Nimitz, W. Va.

Continued on Page 39

TOUR OF
MUSIC CITY U.S.A.
AND
HOMES OF THE STARS

No trip to Nashville is complete without a tour of the homes of the stars of the Grand Ole Opry. Tours leave from in front of the Opry House each Saturday beginning at 11 a.m. You will see where the stars live (and occasionally one may be there to greet you), and will pass by some of the great historical sites of the area. The tours are guided, and conclude with a stop backstage at the Grand Ole Opry. For advance registrations, send $2.00, check or money order, to WSM, Nashville, Tenn. Tickets also may be purchased at the Friday Night Opry, or in front of the Opry House on Saturday morning.

SEATING CAPACITY IS LIMITED . . . FIRST COME . . . FIRST SERVED

CLASSIFIED ADVERTISING

CLASSIFIED AD RATE
60 CENTS PER LINE
MINIMUM CHARGE, 5 LINES
CLASSIFIED ADS
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Count Five Average (5 letter) Words to the line.

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Music City News reserves the right to revise or reject at option any advertising which is deemed objectionable either in subject or phraseology.

Box number address requires at least 4 words.

You are allowed to change your ad each issue if you so desire.

Your classified ad must be received in the advertising office of Music City News by 12 Noon, on the 15th day of the month preceding publication

CLASSIFIED ADS
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Send all copy to:
Music City News
P. O. Box 975
Nashville, Tennessee

I NEED COUNTRY RECORDS
*** WILL PLAY ***
Big Bill Johnson
WBRT
Bardstown, Ky.

DARBET KENNELS
Boarding, grooming all breeds. Heated, modern facilities, individual runs with the outside fiberglass covered ideal, comfortable, sanitary home away from home. Also poodle puppies and stud service, 3541 Dickerson Rd., Nashville, Tenn. Phone 227-5664 - 227-0136.

RECORD PROMOTION - "You record it, we'll plug it" Tex Clark Record Promotion, 14881 Overlook Drive - Newbury, Ohio. Call collect -- Cleveland 216 JO 4-2211.

KITTY WELLS
Country Kitchen
COOK BOOK

The queen of country music has collected recipes from all over the world while traveling through province in the U. S., every Providence in Canada and many foreign lands.

This exciting cook book with its many fascinating food preparations that will thrill the insides of every man and woman can now be obtained.

Was ~~$2.00~~ Special $1.00

Kitty Wells Cook Book
P. O. Box 975
Nashville, Tennessee

ROYCE RECORDS - ONE STOP

45 RPM RECORDS PRESSED - from your tape

100 - $74.00	500 - $119.00
300 - 97.00	1,000 - 169.00

45 RPM 7" RECORD MAILING ENVELOPES

10	$ .75	100 - $ 3.25
25	1.00	200 - 6.95
50	1.75	500 - 12.50

7" BY 7" CORRUGATED BOARDS - same qty. & price as mailing envelopes.

33-1/3 RPM 12" MAILING ENVELOPES

25 - $3.00	100 - $ 7.95
50 - 5.00	500 - 30.00

8 BY 10 GLOSSY PHOTOS - $15.50 per 100
POST CARD GLOSSY PHOTOS - $24.95 per 1,000
EMBOSSED NAME CARDS - $5.95 per 1,000
PROCESS EMBOSSED LETTERHEADS (8 by 10) $12.50 per 1,000
#10 SIZE LETTERHEADS - $12.50 per 1,000
RECORD SHIPPING LABELS (w/your name) - $12.50 per 1,000
OFFSET PRINTING (from your copy) 20 lb. stock - $14.95 per 1,000
LEAD SHEETS (from your tape & printed lyrics) - $4.00 per song
EXTRA COPIES OF YOUR LEAD SHEET - $8.95 per 100

Add 10% to all orders for postage & handling. All items except printing & photos, shipped same day. 50% deposit on all C.O.D orders. No C.O.D. on printing or photos. Write for our complete price lists:

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FLEXIBLE BUS
EQUIPPED FOR QUARTET
Running Water - Sleeps Five
New Paint Job - New Tires

$3,150.00

Edgewood Service Station
Georgia Avenue
McComb, Miss.
Phone 684-6671

Good Country Songwriters and Artists wanted for recordings. We can publish, record, and promote artists and songs. Send tapes and leadsheets with one dollar for mailing, to Majestic Records, P. O. Box 14585, Memphis, Tenn. 38111.

NEED GOOD ARTISTS and Songwriter. Best prices on pressing, publishing available. Produce and promote records. ZIP RECORDS, P. O. Box 14585, Memphis, Tenn. 38114.

ALBUM - Harry Richardson and Red Barker (Bluegrass), $4.50 PP. 70 Bluegrass songs in four 12" LP's, $4.98 PP. DISC COLLECTOR PUB., Box 169, Cheswold, Del.

C&W DJ WANTS POSITION. Ten years experience - top ratings in Memphis area. Chuck Comer, Box 662, West Memphis, Ark. Phone RE 5-7933.

RECORD SALESMAN
Word Records, largest producer of Sacred and Gospel music has opening for salesman to cover several states calling on distributors, rack jobbers and retail shops. Guaranteed salary plus bonuses and commission. Write, giving full details of past experience to:
Record Salesman
P. O. Box 975
Nashville, Tenn.

SKY-HI RECORDS, 62 Teed St., Huntington Station, N.Y. Our CHRISTMAS Record #S1307 - "SANTA CLAUS WILL BE HERE", "THE DAY JESUS WAS BORN" - Clara Stewart w/band. D.J. letterhead requests honored. Interested in hearing from Country Music talent. Talent Band or vocals must be solid summit taps or demo. Records with return postage.

LETTERS TO THE EDITOR

Continued from Page 38

GENTLEMAN JIM REEVES

As you travel the highways of Heaven,
Our gentle genius of song.
Your memory stands like a sentinel,
Revered by the earthly throng.
Your songs of inspiration,
Those, Oh! so sad and blue.
Others gay and airy,
Old, yet ever new.
"Kimberley Jim", we love you,
In your "Roving Gambler" role.
Put them all together,
They were the epitome of your soul.
The sands of time may come and go,
As they are bound to do,
But, "Gentleman Jim", they can never erase,
Our memory of you.

-- Beatrice Johnson
Toledo, Ohio

***

Dear Editor:

I would like to take this opportunity to tell you how much I enjoy reading your paper every month. I find it very informative, and enjoyable. I think your reporters do a fine job, and present the people in the very best light. Till you people came on the scene we had to take the words of some who didn't know, and didn't care, just so it would sell.

I think when any one does a good job you should tell them so. Keep up the fine job you are doing. Every one who reads your paper feels the same I am sure.

A country music lover,
Andy Lindsey
Clyde, N.C.

***

Johnny Cash Fan

Dear Editor:

My husband and I think your newspaper is just wonderful. Wouldn't be without it.

I agree with Rita Henslee, whose letter was in your October issue, one hundred per cent.

Johnny Cash has always been tops with me, is now, and always will be, regardless. I've seen him three times in the past year and a half and he is a wonderful showman and I think the best singer, by far, though I like many of the others in the country western field, also, and go to see almost all of them when they're in the area.

I also listen to Grant and Tex almost every night until about 3:30.

Let's have more news about Johnny Cash and would like to see Vivian in the "Woman Behind the Man" series. She's a doll.

Would also like to know a little about singer Don Wayne who cut "Big Tree Texas". It is a very good record but I don't know where he is from or anything, except I think he is real good.

Sincerely,
Martha Neuding
Circleville, Ohio

***

Marty Robbins Fan

Dear Editor,

I am eighteen years old, and as long as I can remember I have been a fan of country music. I had rather hear country music than eat when I'm hungry. My favorite singers are Marty Robbins and Connie Smith. I've loved Marty ever since I heard him sing for the first time. One night at Charlotte, N. C., I went back stage and met him and got his autograph. I thought that I would die when I touched his hand, but I didn't, and I haven't gotten over it. My friends think that I am crazy because all I talk about is Marty and country music. I tell them all that I am going to Nashville one of these days and do my best to get on the Grand Ole Opry.

Other people can have Rock 'n Roll music, just give me good old country music and I'll be just fine, because "country music is here to stay".

Thank you a lot,
Esther Smith
Bladenboro, N.C.

***

New Fan - Opry

Dear Editor:

On Labor Day week end my family and I visited your beautiful city and the Grand Ole Opry. I was very impressed with it all.

You see my husband is a long distance freight hauler and has been for 15 years. He always listens on his radio to the Grand Ole Opry and all country music he can tune in to.

Up until the time we visited the Grand Ole Opry, I could never understand why my husband was so carried away by it. But now, I must say, I'm as big a fan as he is.

Every one in your town is so friendly and nice. We met Roy Acuff on the street and he gladly signed my daughter's book.

We bought one of your papers and was so pleased with it we decided we would love to have it in our home.

I also tune in the radio when I get up in the morning to Royal Oak, Mich. or Ypsilanti, Mich. Both stations carry country music. Seeing your city and visiting the Grand Ole Opry has sure changed our household.

Thank you,
Mrs. C. C. Hunter
Taylor, Mich.

***

New Orleans

Dear Editor:

Hats off to Stanley Cowans, the promoter, Hank Jones, the master of ceremonies, and Rube Rogers, the disc jockey from Radio Station WFPR, Hammond, Louisiana, for the great job that they are doing promoting Country Music, including "The South Louisiana Hayride" each Saturday night in Ponchatoula, Louisiana.

Ponchatoula is located across Lake Ponchartrain and a short distance from New Orleans. A large percentage of the people in Ponchatoula and surrounding areas are Country Music fans, so as a result, there is a large crowd each week.

Stars from Louisiana and Mississippi appear on the Hayride, also quite frequently, they bring in artists from the Grand Ole Opry, such as Faron Young, Hank Snow, Wilma Lee and Stoney Cooper, Jim and Jessie, David Houston, and last but not least, Porter Wagoner and the Wagonmasters with Norma Jean.

On July 23rd, 1965, Porter Wagoner, The Wagonmasters and Norma Jean recorded an album, entitled "Porter Wagoner Hits The Road". One million dollars worth of equipment was brought into the Hayride building; Chet Atkins was there to produce the album and Harlan Howard sat in.

The recording session was a sell-out at both shows, and everyone there thoroughly enjoyed every minute of it.

Each Saturday night the Hayride is broadcast on Radio Station WFPR, which is also doing an outstanding job promoting Country Music.

/s/ Darryl Jacobs
New Orleans, Louisiana

***

FAN CLUBS

Margie Bowes Fan Club
President-Lynn Woodruff
2803 Belmont Blvd.
Nashville, Tennessee

Vonnie Dean Fan Club
Onieda Waln, President
P. O. Box 605
Sterling, Colo. 80751

Little Vern Davis Fan Club
Kathy B., President.
P. O. Box 458
Evansville, Wyoming 82636

Cates Sisters Fan Club
Glennis Mollohan, President
Rt. 2 Box 84
Fleming, Colo. 80728

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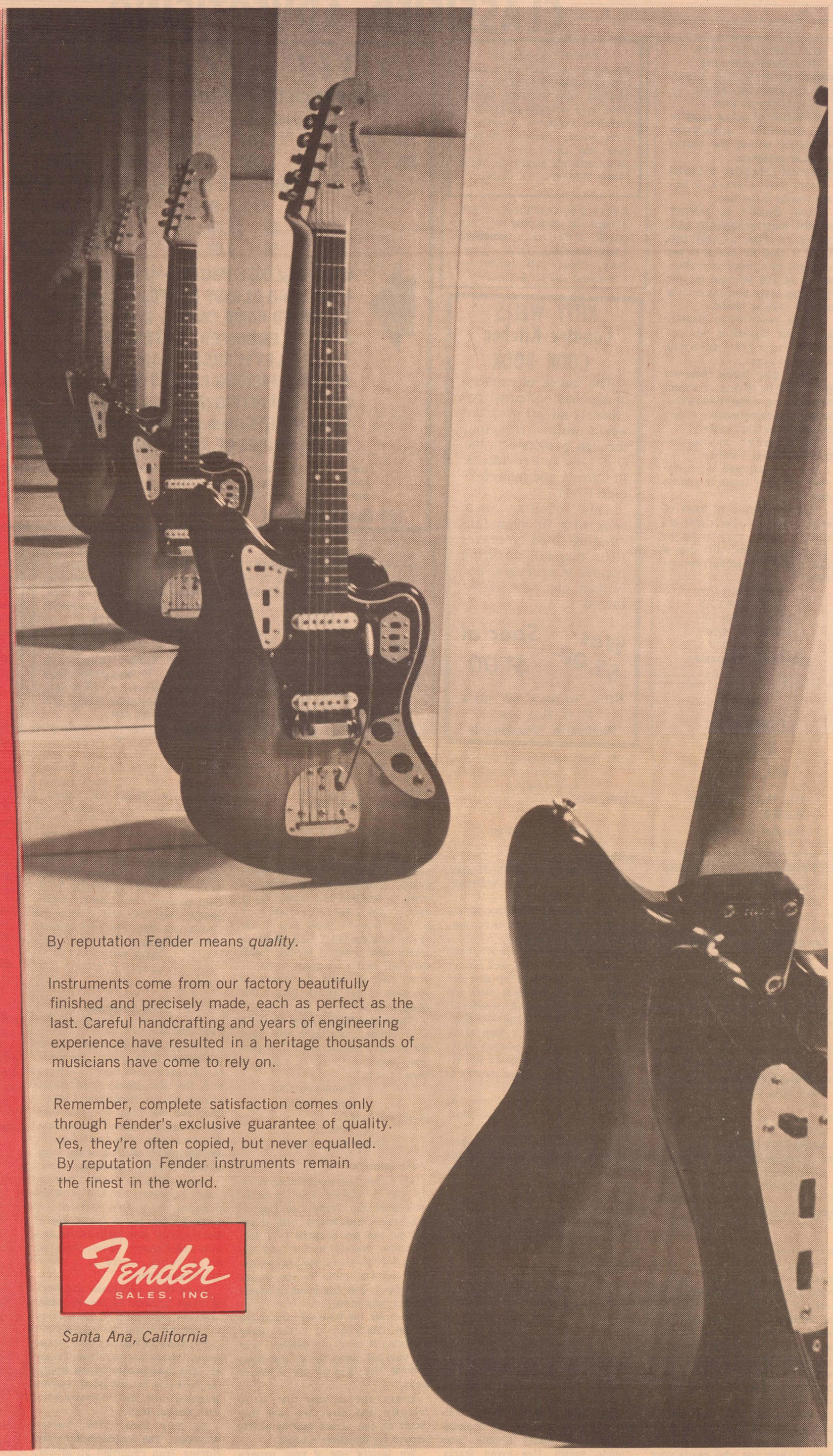

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